

ENGLISH 33

Words from
the Heart

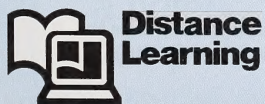
Module 2



English 33

Module 2

WORDS FROM THE HEART



English 33
Student Module Booklet
Module 2
Words from the Heart
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This document is intended for	
Students	✓
Teachers (English 33)	✓
Administrators	
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Other	



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Welcome to Module 2!

We hope you'll enjoy your study of Words from the Heart.

We've included a prerecorded audiocassette with this module. The cassette will help you work through the material and it will enhance your listening skills.

Whenever you see this icon,



turn on your tape and listen.

Because there are no response lines provided in the Student Module Booklets of this course, you'll need a notebook or lined paper to respond to questions, complete charts, and answer questionnaires.

It's important to keep your lined paper handy as you work through the material and to keep your responses together in a notebook or binder for review purposes later. Read all of the questions carefully, and respond to them as completely as possible. Then compare your responses with the ones supplied in the Appendix.

You'll be asked to keep some of your personal responses in a separate folder or booklet—your journal. You learned what a journal is and how to use it in Module 1.

Remember to read carefully and work through all of the activities in each section before attempting the assignment for that section. This strategy will help you to achieve better success in your studies.

Take the time to do your best.

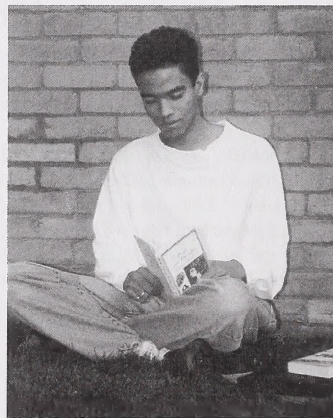
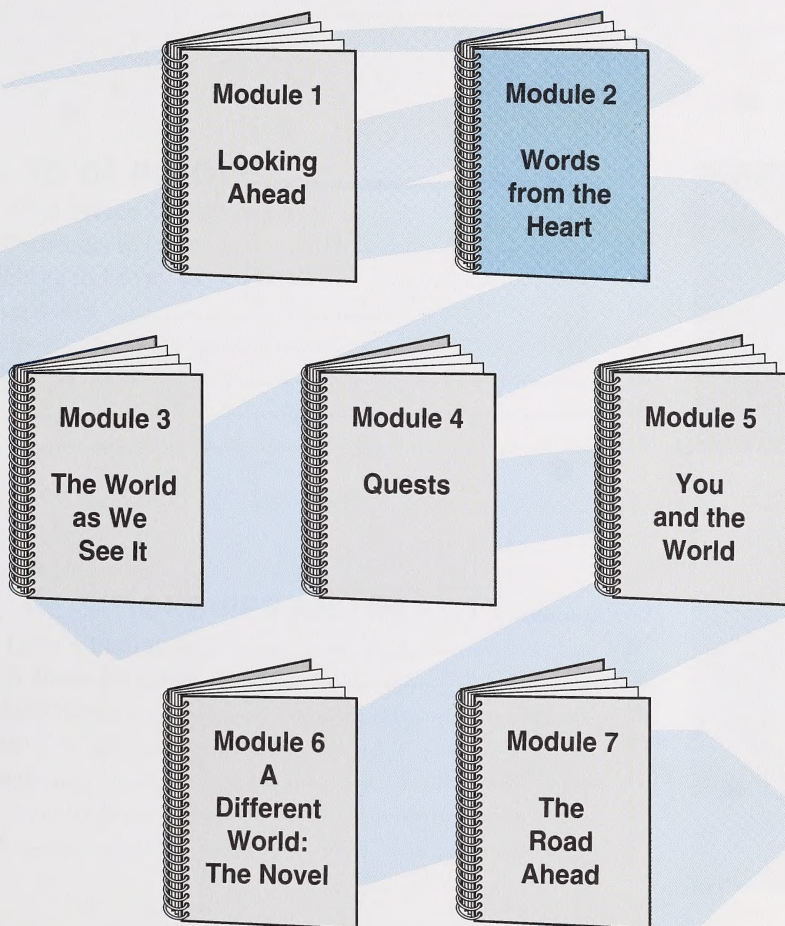


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COURSE OVERVIEW

English 33 contains seven modules.





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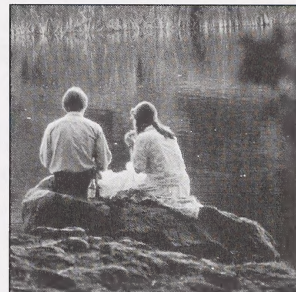
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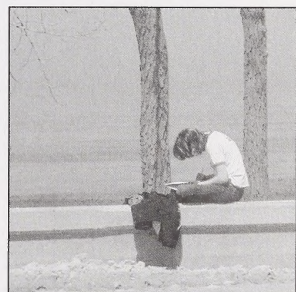
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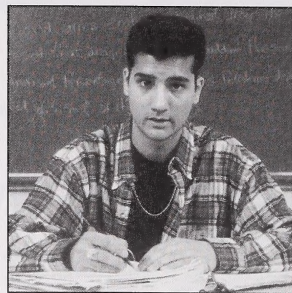


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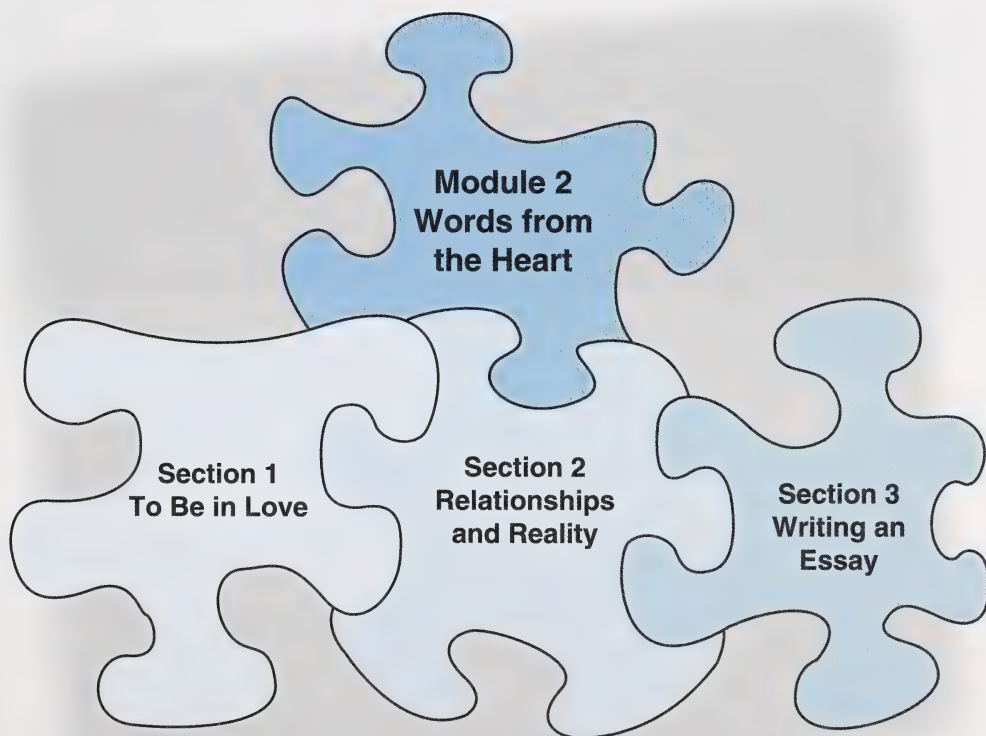
MODULE OVERVIEW



The Taj Mahal in India has been called the most beautiful building in the world. Before it became the name of a building, it was the name of a woman—a term of endearment meaning “ornament of the palace.” The woman’s husband, the emperor Shah Jahan, loved her so much that when she died he ordered the construction of this magnificent building as a tomb to house her body. This monument to love was completed by 20 000 labourers working for over twenty years. Both Jahan and his beloved wife now lie buried beneath the floor of the building.

Some of the most remarkable achievements in recorded history are expressions of love. Love is the most powerful force on earth. Everyone wants to love and be loved. Are you in love with someone right now? How do people in love perceive their world? Does the world look the same when a loving relationship comes to an end?

Love is a popular topic of literature. In this module, you’ll read many different expressions of love in stories, poems, and essays. You’ll examine how writers convey their messages about relationships and love to their readers. As well, you’ll look at the essay as a common form of writing, and you’ll improve your ability to express yourself in a personal essay.



Evaluation

Your mark in this module will be determined by how well you complete the work in your Assignment Booklet. In this module you must complete three section assignments and one final module assignment. The mark distribution is as follows:

Section 1 Assignment	37 marks
Section 2 Assignment	13 marks
Section 3 Assignment	35 marks
Final Module Assignment	<u>15 marks</u>
TOTAL	100 marks

SECTION

1

TO BE IN LOVE



love is more thicker than forget

—e.e. cummings

I love you more than words can wield the matter

—Shakespeare

Love is patient and kind; love is not jealous. . . Love is eternal

—I Corinthians 13



What is this thing called love? What is your definition of love? How do people fall in love?

It is often difficult to describe love. However, some of the most famous expressions of love have been made by writers who draw comparisons between the emotion or abstract quality of love and something more concrete.

In this section, you'll read different writers' perspectives about what it's like to be in love. You'll examine and compare some of the conflicts and values expressed through a literary selection. You'll read how characters deal with conflict, and this will give you some insights into their personalities. You'll describe the personality traits of one of the characters you'll get to know in this section. You'll also identify examples of imagery and analyse how writers, especially poets, compare emotions such as love to other things to increase the impact of their words.

Activity 1: What Makes Us Fall in Love?



What attracts two people to begin with?

What forces are working to make them fall in love?

What does she see in him? What does he see in her?

Some people believe in “love at first sight” such as in the classic example of Shakespeare’s *Romeo and Juliet*.

This idea sees love as pure impulse—a kind of magnetism or chemical reaction between two people.

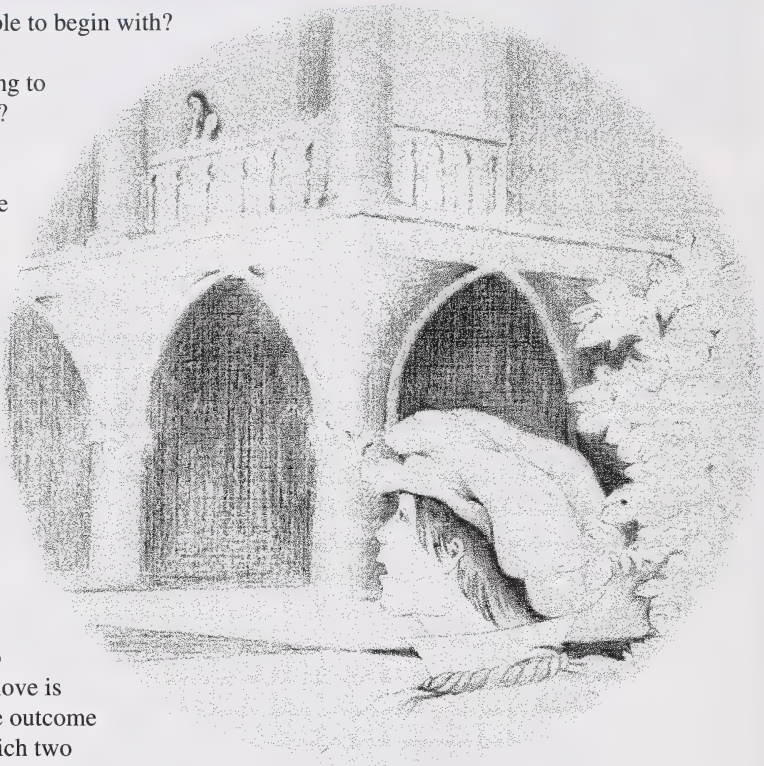
Another theory used to explain attraction and love is the idea that love is the outcome of a relationship in which two people share similar interests, backgrounds, and values. People like people who have a lot in common with them.

On the other hand, some people believe that “opposites attract.” People are attracted to others because they see in someone else what they feel they lack in themselves, especially in terms of personality traits. People are sometimes drawn to a person who has traits that they don’t have.

Falling in love with someone you’re attracted to cannot be explained simply by any one of these ideas; it’s more likely a combination of a number of things that makes one person fall in love with another. Just think—if you could arrive at a definitive answer for the question, “What makes people fall in love?”—you could be a millionaire!

Choices in Love

In Canadian society, people generally assume that they will have freedom in choosing whom they fall in love with and marry. There have been societies in history in which your spouse would have been chosen for you by someone else. In many cultures in the world, and even in some subcultures in Canada, marriages are still arranged today. What would love have to do with an arranged relationship between a man and a woman?



JOURNAL ENTRY A

In your journal respond to the following ideas.

Think about the idea of arranged marriages. What are the pros and cons? Do such marriages last? Can the two people involved learn to love one another?

Working with a partner or in a small group, create a two-column chart that lists all of the advantages and disadvantages of arranged marriages that you can think of.



Now turn to page 85 in *Glide Path* and read the short story “Marriage Is a Private Affair” by Chinua Achebe.

As you read “Marriage Is a Private Affair,” think about the characters’ decisions and actions. Do they make the same choices that you would? Do they react as you would? What do you think the title of the story means in relationship to the characters’ decisions and actions?



JOURNAL ENTRY B

In your journal write a personal response to the short story you have just read.

- 1. How does the author inform the reader that the story takes place in a foreign setting?
- 2. Nnaemeka and his father, Okeke, experience a clash of traditions when the son decides to arrange his own marriage. Draw the following chart in your notebook to compare the conflicting values of each man.

Character	Views on the Role of Women	Views on Love	Views on Marriage
Okeke			
Nnaemeka			

- 3. Is marriage a private affair? Support your position using evidence from the story.
- 4. A *dilemma* is a situation which involves making a choice between equally unsatisfactory alternatives. Draw the following chart in your notebook to develop a point-form comparison of the dilemma, alternatives, and possible consequences for each of the three major characters in the story.

Character	Dilemma	Alternatives	Consequences
Nene			
Nnaemeka			
Okeke			

5. Write a paragraph predicting the future of the relationships among the characters in the story.

Compare your responses with those in the Appendix, Section 1: Activity 1.

You've read a story that showed that men and women can fall in love under two very different circumstances. Men and women living in societies where arranged marriages are the norm, sometimes gradually fall in love with each other after they have been married. Other couples fall in love while dating and get married only when they're certain that there is a strong bond of love between them. Is there a right way to fall in love?

Your point of view about the subject of love and marriage is shaped by the society in which you live and by your own experiences. Regardless of what your own thoughts are about love, you know that in any relationship there can be conflict. Sometimes difficult decisions have to be made. In the next activity, you'll explore some of the difficulties and decisions that people in love must sometimes deal with.

Activity 2: Decisions in Love



Imagine that you've been dating someone for a while. A situation arises in which you have to make a choice that would make either your boyfriend or girlfriend unhappy or make your family unhappy. For example, perhaps you need to decide with whom you'll spend a special day, such as your birthday or a religious holiday. You know how important it is to all of those around you that you satisfy their wishes. It's impossible for everyone involved to be together. You want to be with your special friend, but at the same time you feel drawn to your family and the tradition of spending special events together as a family. What will you do?

Relationships can create difficult situations for you because they sometimes cause you to make choices that are equally unattractive—they create dilemmas for you. Sometimes the values you have grown up with are challenged by new relationships and what they demand of you.



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A Clash of Values

JOURNAL ENTRY C

In your journal respond to the following ideas.

Would you do anything for love? To what extremes would you go for love? What would you not do for love?



BETTMANN ARCHIVES

There are many famous historical examples of the extremes to which people have gone for love. One relatively recent example is that of Edward VII, king of Great Britain and Northern Ireland, later known as the Duke of Windsor.

Because the British cabinet would not approve the king's marriage to a divorcee, on December 11, 1936, Edward VII abdicated in favour of his brother, the Duke of York, who became King George VI. Edward received the title of Duke of Windsor and married Mrs. Simpson in June 1937.

How many people do you know who would give up their kingdom for love? Perhaps most people do not have to sacrifice something as grand as a kingdom for love, but often they do experience a clash of values which requires them to be torn between love for two very different kinds of things.

Turn to page 39 in *Glide Path* and read the short story "Flowers for Weddings and Funerals" by Sandra Birdsell.

1. The **narrator** of the story indicates that her relationship with Laurence creates problems for her in the statement: "It's of no consequence to Laurence that daily our friendship drives wedges into my life." What dilemma becomes the central focus of this story?



2. Create a chart similar to the following one to identify the people or things that the narrator values. Include in your chart the narrator's reasons for rejecting or choosing one thing that is important to her over the other.

**Glide
Path**



Narrator: the person who tells the story. The narrator is not necessarily the author but can be a character in the story.

Value or Attraction	Reason for Rejecting or Choosing

3. Why do you think the author called this story “Flowers for Weddings and Funerals”?

Compare your responses with those in the Appendix, Section 1: Activity 2.

JOURNAL ENTRY D

In your journal respond to the following ideas.

Do you agree or disagree with the choice the narrator made? Was it a good choice?
How might you have reacted if you were in the narrator’s position?

Relationships can cause a certain amount of grief, but love can conquer most problems in a relationship. Love is the most powerful human emotion. Love is central to everyone’s life. Perhaps that’s why so much literature has been written about love. Love is a favourite topic of one genre of literature in particular—poetry. In the following activity, you’ll explore the world of love poetry.

Activity 3: Being in Love: Love Poems



“I’m in love!” The utterance of these words might make you think of romantic dinners, sending flowers for no reason, daydreaming about that one special person, running exuberantly around the block, or writing love letters—perhaps even poetry.

Even if you don’t write your own poetry, you might find a greeting card with a special poem in it, or you could copy one out of a book to send to your loved one. The world is full of poetry, and there is no shortage of poems that attempt to express what it is like to be in love.





Sure, it would be great to send my loved one a poem, but I have a hard time understanding poetry and I sure wouldn't want to send the wrong message because I didn't clearly understand the poem to begin with!

Many readers of poetry find the genre challenging because it's a form of literature that tries to express a great deal while using as few words as possible. That's why poetry is said to be the most condensed or **compressed** form of literature.

Compression: in writing, the reduction of words usually resulting in an intensification of meaning

Paul: Poetry makes me kind of nervous. It's not the kind of communication I'm used to. It looks and sounds quite different from regular written and spoken language.

Mr. LaBerge: That's because poems often have rhythm and rhyme or have their words arranged in a particular fashion in order to create a certain effect.

Maria: That's not the only thing that's different about poetry. A lot of the words used in poems are ones you don't seem to use that often in everyday communication.

The words in poetry are often arranged in stanzas which are equivalent to paragraphs in works of prose literature. Many of the shorter modern poems are not written in stanzas.



Mr. LaBerge: Poets tend to use very few words to express their thoughts. Because they want to make every word count, they choose the words that will most accurately and completely express their thoughts. Sometimes the words that allow readers to experience the thoughts and feelings of the poet are ones you don't use in your everyday communication.

Krista: Yeah, like *crimson* instead of just *red*, and *serene* instead of *calm*.

Suzanne: *Angelic* rather than *good*, and *exuberant* instead of *glad*.

Mr. LaBerge: That's right. Poets are aware of the meanings and shades of meaning of all of the words they use. They are also keenly aware of the emotional impact of the words they use. There may be several words that they could use to describe something, but poets know that some of the words create a more positive feeling toward what is being described while other words with a similar meaning create a more negative feeling. In other words, poets and writers of other forms of literature are aware of the positive or negative **connotations** of the words they use.

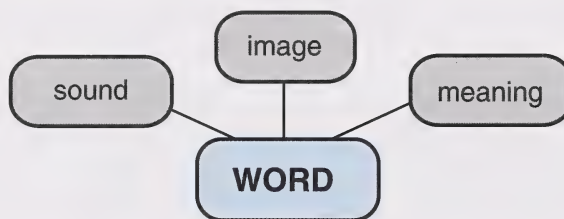
You will learn about imagery later in this activity.

Connotation: the meanings associated with a word; the feelings or mental images attached to a word

The writer's use of a word with a certain connotation expresses the writer's attitude and feelings about the thing being described. The use of such words establishes the tone of the writing and it plays a role in how the reader responds emotionally to what is written.

Point of view: the position from which something is observed or considered

Whether poets are describing a relationship or how someone looks, they choose their words very precisely. The word is the smallest meaningful thing in a poem and packed within each word in a poem is sound, **image**, and meaning.



Your relationship with someone might be over if you called that person *skinny*, *puny*, or *scrawny*. Unless your purpose is to offend the person, a better word choice for describing his or her build might be *slim*, *slender*, or *thin*.

Although all of these words have the same factual meaning, the feelings associated with each (in other words, the connotations) are very different.

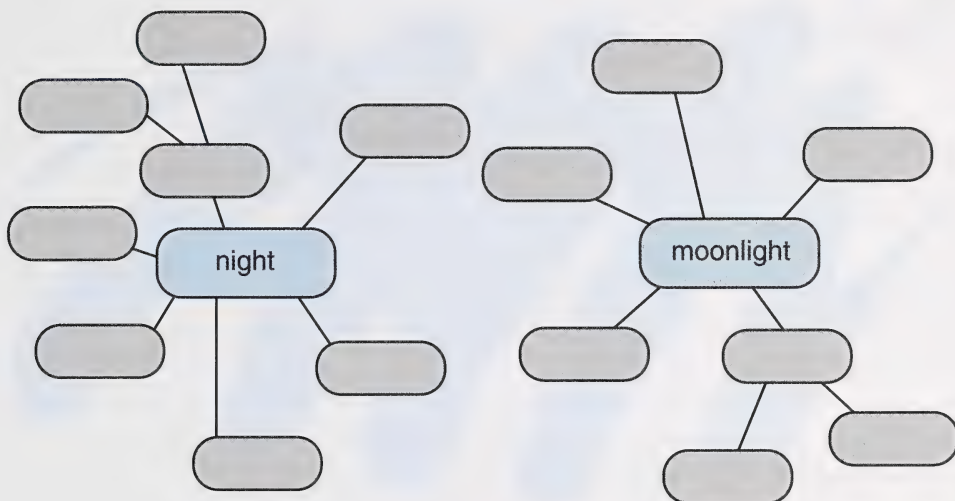


*So, depending on how the poets want you to feel about what they've written, they will use words that help you see things from a certain **point of view**.*

Yes, that's right. When you're reading or writing poetry, keep in mind that some words are more effective at creating vivid mental pictures, appealing to the senses, or triggering emotional response than are other words with similar meanings.



1. Create clusters similar to the ones below and brainstorm some of the feelings, images, and ideas that are associated with the words in the centre of each cluster diagram.



Compare your responses with those in the Appendix, Section 1: Activity 3.

Feelings, ideas, and images often become associated with words in peoples' minds. Some words, not all, have obvious surface meanings while others have deeper, hidden meanings. A word may also take on a special meaning because of the words that surround it. Depending on the **context** (the parts of the poem that surround a word or phrase that can throw light on its meaning) in which words are used, their meanings can change. As a reader of poetry you must be a careful *wordsmith* who is on the look out for the deeper meanings of words.

Every word in a poem has been carefully chosen in order to create a certain effect or reveal a particular insight. In order to fully understand the meaning of a poem, it is important to consider the meaning or possible meanings of each word in a poem.

Read the following poem about a grandmother who shares her fond memories of the past. You may want to read it aloud several times so that you get a better understanding of the poem. Then think about the poet's choice of words. In some instances, could other words with similar meanings have been substituted?



Context: the clues in a sentence or passage that help the reader determine the meaning of a particular word or phrase



A Perfect World

Anonymous

The kind old woman with far-away roots
Smiles and tells broken-English stories
Of the Old Country
As grandchildren sit listening, absorbing, enthralled
Around her.

Together they walk the romantic old streets
Of the village of her **idyllic** youth
Where cherished fragments of history dance before them,
Fulfilling the hopes and dreams
Of the past.

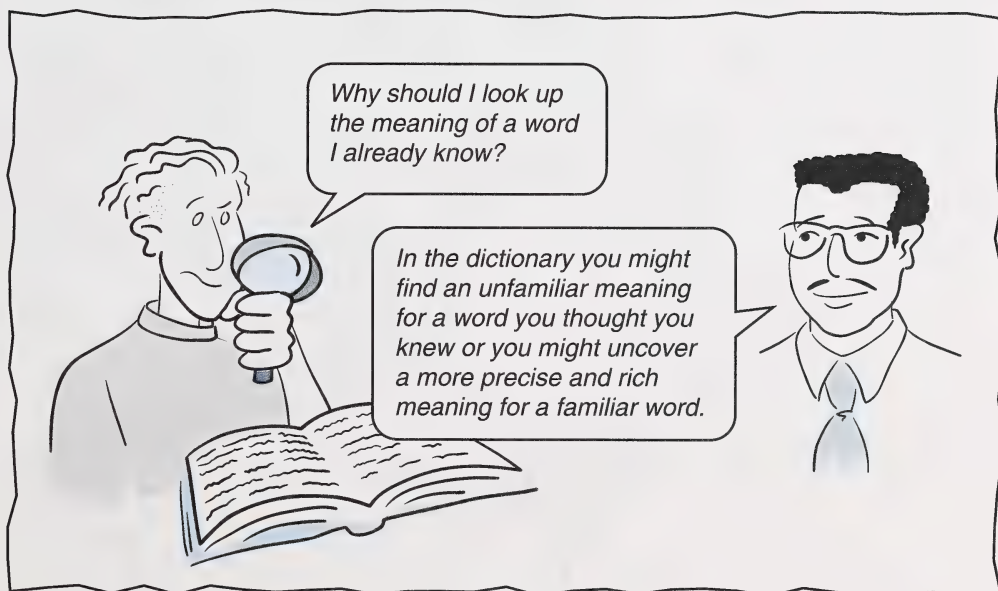
Then together they walk the familiar path
To another world
Not yet made perfect by the passage of time
Where there are new hopes and dreams,
And love,
And the aroma of freshly baked bread.

*Idyllic: simple;
carefree; with
peace and
contentment*



Mr. LaBerge: What does the poet mean when he says “the *romantic* old streets of the village”?

- Krista:** Well, the old woman is thinking about the past when she lived in a village in another country. The word *romantic* suggests she's thinking about a boy from the village she was maybe in love with—maybe even the one she eventually married.
- Mr. LaBerge:** That's a good guess. Obviously you're basing the meaning of this passage on your interpretation of the word *romantic*. Have you considered that the word *romantic* may have more than one meaning?
- Krista:** No. Actually it never occurred to me that the word *romantic* could refer to anything except love. What else does it mean?
- Mr. LaBerge:** Why not check its meaning in the dictionary?
- Krista:** Hmm. I should've seen this coming. (Pause) Okay, here it is. "**Romantic:** 1. marked by expressions of love and affection." See. I was right about that meaning. But there's a second meaning here, too. "2. appealing to the imagination and emotions by portraying things in an unrealistic, idealized way."
- John:** Oh, I see. The old woman looks back on the past with nostalgia. Her memories are of an idealized and perfect life in a perfect village. She's recalling only the best parts of her life and ignoring the rest.
- Krista:** Obviously she feels very positive about the past—an unrealistic, romantic past that she's created from her favourite memories.
- Suzanne:** Wow! No matter what you know or think you know, there's always something new you can learn. From now on, I think I'll keep my dictionary handy whenever I read a work of literature. You know . . . just in case.
- Mr. LaBerge:** Sounds like a good idea to me.



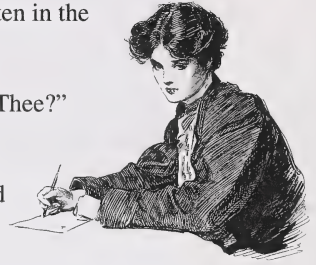
When you're reading poetry, you should keep your dictionary close by. It is a very useful tool when you're trying to determine a poem's meaning.

You're now about to read one of the most famous love poems written in the English language.



Turn to page 166 of *In Flight* and read the poem "How Do I Love Thee?" by Elizabeth Barrett Browning.

Read the poem carefully two or three times. Reading a poem aloud and paying attention to the punctuation will help you to understand the poem better.



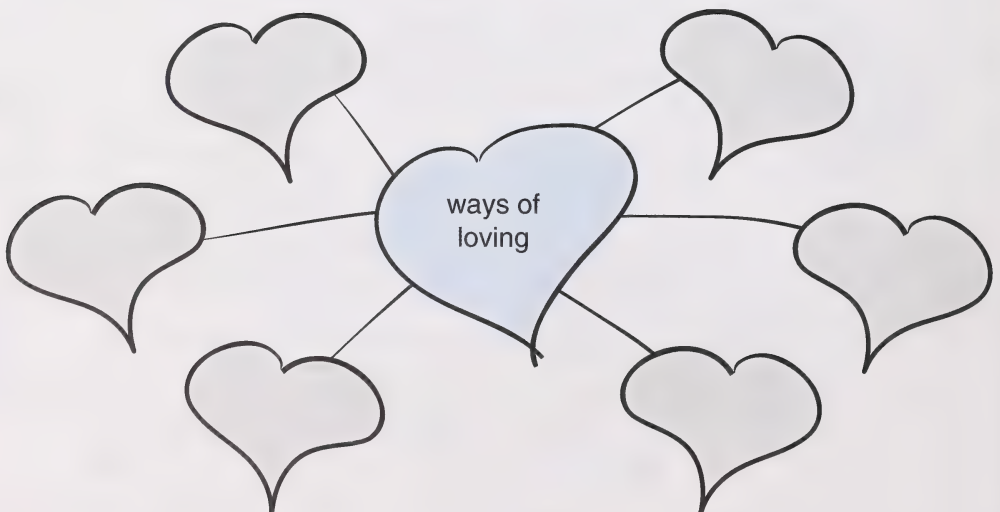
This poem makes use of semicolons as well as periods. A semicolon makes a reader pause much longer than a comma does. It is almost equivalent to a period and is used between closely related sentences.

JOURNAL ENTRY E

In your journal respond to the following ideas.

Do you think the poet's expression of love is genuine? Why or why not? How would you express your love for someone? Would you write a poem? What other ways do people express their love for one another?

2. Some writers use clustering as a prewriting strategy to organize their ideas according to associations. As a reader, you too can use clustering to help you understand the ideas presented in a literary text. The sonnet "How Do I Love Thee" consists of the speaker stating "the ways" in which she loves someone. In your notebook, complete the cluster to analyse "the ways" of her love.



3. What do lines 11 and 12 suggest the poet experienced? Hint: The use of the word “saints” refers to more than its connotative meaning.

Compare your responses with those in the Appendix, Section 1: Activity 3.

Tone

Elizabeth Barrett Browning wrote this sonnet in 1845. It was one in a series of love sonnets exchanged between Elizabeth and poet Robert Browning with whom she eloped in 1846. In “How Do I Love Thee?” the speaker expresses her love for a man in a convincing and genuine tone.

Tone: a speaker's or writer's attitude toward a subject or audience reflected in the choice of words and in the emphasis placed on particular ideas or images

Tone refers to the attitude a writer has toward both subject and audience. This attitude is revealed in the choice of words, emphasis, and the manner of the writer.



The tone of a piece of writing is determined not only by what you say, but also how you say it. Several adjectives that can be used to describe tone follow. Next to each adjective is an example that illustrates each tone.

genuine: I love you more than I have ever loved anyone.

angry: How dare you! You claim to love me, and yet you say such hurtful things!

playful: I love you more than I love myself. Well, actually I think I do love myself more—but you’re a close second. Unless you’re rich or something; then I’d consider loving you more than myself.

indifferent: Do I love you? Yeah, sure. Whatever.

humorous: I love you more than peanut butter itself!

formal: To be able to love others and to feel worthy of another person’s love are the two factors most important in a person’s moral development.

ironic: I left him because I love him.

There are many other words that can be used to describe the tone of a piece of writing. Think about the literature that you’ve read in the past. What words describe the tone of each of those pieces of writing? With a partner or in a small group, brainstorm a list of adjectives that you might be able to use to describe the tone of a piece of writing. Discuss your list of adjectives. For each one, try to write a sentence or short paragraph that illustrates each tone. If you’re not sure about some of the adjectives or examples that you’ve come up with, ask your teacher or learning facilitator.

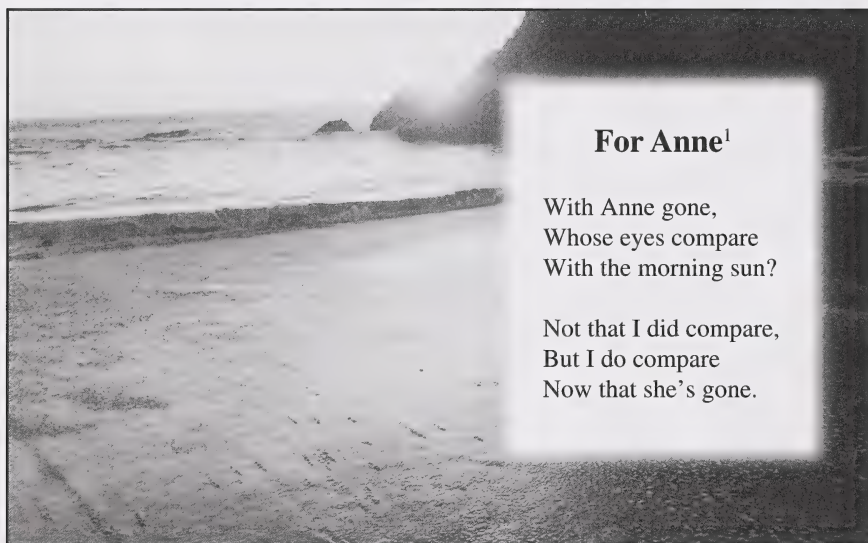
Diction: word choice

Imagery will be discussed later in this activity.

By consciously manipulating things like **diction**, imagery, details, sentence length, and so on, writers create a tone that will accomplish a particular purpose. When you read a work of literature, ask yourself the following questions:

- What is the tone?
- Why did the writer choose this particular tone?
- What does this tone contribute to the meaning of the literature?
- Does the tone affect the way I respond to the literature?
- Does the tone of the literature reveal the writer's attitude about the subject?
- Does the tone of the work reveal the writer's purpose?

Keep the previous questions about tone in mind as you read the following poem by Leonard Cohen about a romance that was allowed to die.



JOURNAL ENTRY F

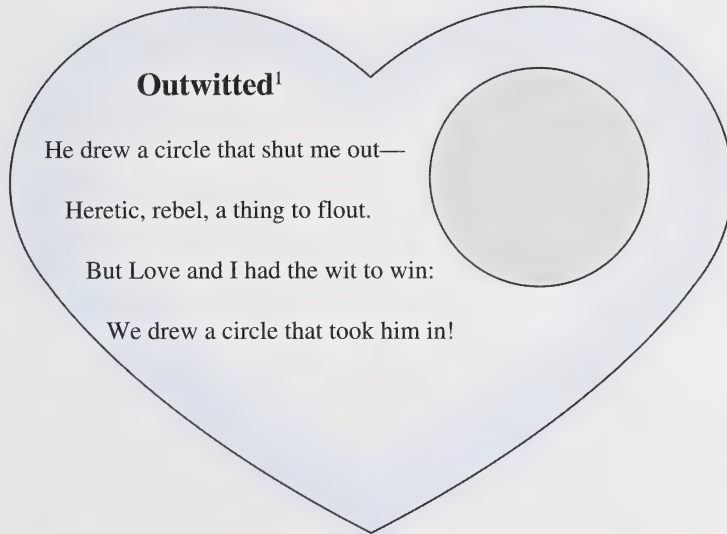
In your journal write a personal response to this poem.

4. What is the poem about?
5. What is the tone of the poem?

Compare your responses with those in the Appendix, Section 1: Activity 3.

¹ McClelland and Stewart for the poem from *Stranger Music* by Leonard Cohen. Reprinted by permission of the Canadian Publishers, McClelland and Stewart, Toronto.

Now read the poem “Outwitted” by Edwin Markham. It is a poem with a positive message about determination and the power of love. Read the poem several times. Consider the rhyme and rhythm and what they contribute to the tone.



JOURNAL ENTRY G

In your journal respond to one or more of the following ideas.

1. Write a personal response to the poem.
2. Can you identify with either of the two people? Has fear, shyness, or anger ever made you erect a wall between yourself and others? Did someone try to climb or knock down that wall? Did this person succeed? Who was this person? How do you feel about this person?
3. Have you known someone who imprisoned himself or herself behind a wall? Describe the situation and how you reacted to it.

Speaker: the character who speaks to the reader in a poem

6. Who is the **speaker** of this poem? In other words, from whose point of view is the poem written?
7. What is the tone of the poem “Outwitted”?

Compare your responses with those in the Appendix, Section 1: Activity 3.

¹ Poem by Edwin Markham.

Imagery in Poetry

Stylistic device: a technique used by writers and speakers to create a particular effect

Poets deal with the issues of love in many different ways by manipulating the **stylistic devices** of tone, sentence variety, and imagery to best achieve their purposes. Through **imagery**, poets provide the reader with their thoughts about life—often by comparing aspects of life to other things. By using unlikely comparisons, poets try to create mental pictures in an effort to make the unfamiliar more familiar to the reader.

Imagery: painting pictures with words

Imagery is generally divided into two types: literal and figurative. **Literal imagery** involves straight-forward descriptions of something, generally with vivid descriptors; for example, “a red, red rose” or “a **halcyon** sea.”

Literal imagery: a straight-forward description of something

Figurative imagery involves a comparison of one thing to another, thereby creating associations and connotations in the reader’s mind. For example, “The sun shone like a neon orange on the evening horizon,” or “Her eyes were two deep pools of sapphires.”

Halcyon: calm, peaceful

Figurative imagery: a comparison of one thing to another in order to form vivid mental pictures and create associations in the reader’s mind

Figure of speech: an expression used to create an effect by associating or comparing one thing with another; an expression in which words are used in an unusual way to create a special effect

Simile: a comparison of two unlike things using the words like, as, or than



Figurative imagery usually occurs in figures of speech. The term **figure of speech** refers to various writing techniques used in poetry and in colourful prose.

The following are three common figures of speech:

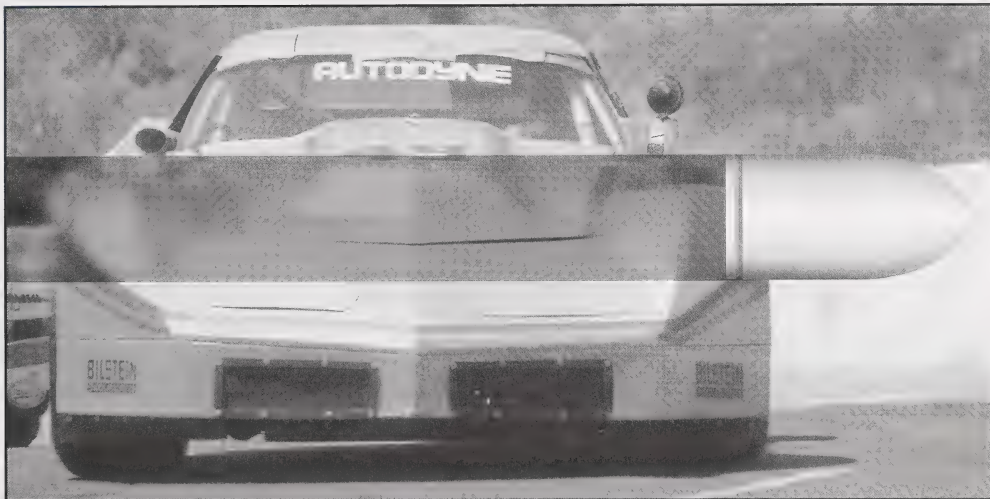
- A **simile** is a figure of speech in which two unlike things are compared using the words *like*, *as*, or *than*.

For example, “Her car was like a speeding bullet.”

Metaphor: an implied comparison; a comparison of two unlike things without using the words *like*, *as*, or *than*

- A **metaphor** is a figure of speech in which two unlike things are compared without using the words *like*, *as*, or *than*.

For example, “He was a speeding bullet in his fire-red sports car.”



Hyperbole: obvious and deliberate exaggeration

- A **hyperbole** is an intentionally exaggerated statement used to show intensity of feeling.

For example, “The inside of your car looks like it was hit by a tornado!”

Because figures of speech create vivid mental pictures in the minds of readers, they help readers see things in a new way.



The poems that you are now about to read celebrate romantic love. One of the poems, entitled “Sliding Babies,” is on pages 24 and 25 of *Glide Path*. The other two poems, “A Red, Red Rose” and “A Birthday,” are on pages 174 and 175 of *In Flight*. Read each poem slowly and carefully several times until you’re certain that you understand its meaning and so that you get a sense of the poem’s rhythm. It’s helpful to read poems aloud.

JOURNAL ENTRY H

In your journal respond to the following ideas.



Which poem do you like best? Why? What makes this poem appeal to you? Is it the content of the poem or is it the way it is written? Does something about the poem remind you of your own life? Explain.

Now read these three poems over again and examine the poets’ use of figurative imagery. As you reread each poem, also decide who the speaker of the poem is. Remember that the speaker of a poem and the poet may not be the same. Sometimes the message that a poet wants to express can be more effectively communicated if the poet adopts the role of a fictional character. By writing the poem as if he or she were a different speaker, the poet can approach the subject of the poem from a different point of view. In the three love poems you have just read, the speaker is human. It is, however, important to remember that speakers in poems are not always human. For example, a poem may be told from the point of view of an animal, a plant, or even a nonliving thing such as a mountain, a cloud, an ocean, fire, and so on.

8. Complete a chart like the following one, comparing the three love poems that you have just read.

	“Sliding Babies”	“A Red, Red Rose”	“A Birthday”
Speaker			
Example of Simile			
Example of Metaphor			
Example of Hyperbole			
Tone			

9. Explain why the titles “Sliding Babies” and “A Birthday” are effective choices for these poems. How do they help the reader to understand the poets’ meanings?

Poets frequently repeat certain words or phrases in their poems. Sometimes repetition creates a certain rhythm, mood, or tone. Repetition can help the reader focus on the main ideas in the poem or it can intensify the impact of an image, sensation, or emotion conveyed by the poem.

10. Why do you think that Robert Burns has repeated the word “red” in reference to the rose? Why has he repeated the phrase “Till a’ the seas gang dry”?

Compare your responses with those in the Appendix, Section 1: Activity 3.



JOURNAL ENTRY I

In your journal respond to the following ideas.

You have loved and felt love and therefore know a great deal about love. What does love feel like? How would you describe what love is? What is it like to be in love? What is true or ideal love?

The poetry that you experienced in this activity dealt with relationships and love; but all of the knowledge that you've gained about how these poems are written can be applied to all poems—not just love poems. To learn more about how poetry is written, take a look at the Follow-up Activities.

Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help**Using Precise Diction**

Diction refers to the selection of words (the vocabulary) used in a selection.

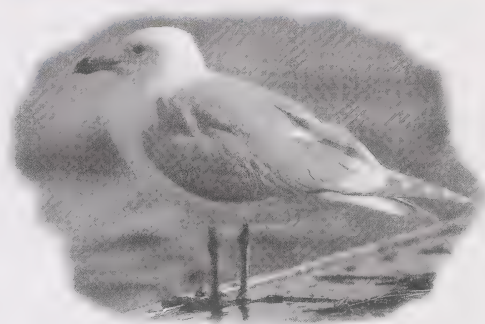
In writing it is important to use diction that conveys a precise meaning; exact words that make the reader see and feel the experience as the writer did. Well-chosen words are interesting in that they tell exactly what the writer means. Words that are vivid, expressive, and appropriate enliven a piece of writing. They can appeal to the senses—sound, touch, taste, smell, sight—to create a definite and striking picture.

Even so, most people are content to rely on a few common words to convey their ideas. For example, if you wish to express the idea of size or smallness, you might use the words *small* and *little*. To add to the idea of size, instead of using a stronger word, you could merely add modifiers, and say *very small* or *truly little*. There are, however, a score of other words you can call upon to express your idea more forcibly: *diminutive*, *minute*, *tiny*, *wee*, *miniature*, *microscopic*, and *infinitesimal*. *Minute* and *microscopic* are definitely more graphic than *small* and *little*. Such words also convey your meaning more exactly. If, in addition to size, you wish to convey the suggestion of lack of power, you can use the words *weak* and *feeble*; or if you want to suggest the lack of growth or development, you may use *slight*, *undersized*, *undeveloped*, *wizened*, *puny*, *stunted*, *dwarfed*, and *runty*. If the matter under discussion is of small importance, you can call it *trivial* or *trifling*.

This poem is written using general words:

An old dockworker with hollow cheeks;
time showing in the used up hands
in his lap, sits
beside the reflecting water.

He remembers when in bright sunlight
masts stood across the water;
but now a bird makes a sound and lands,
shakes its wings, folds them,
and waves move among the weedy dock supports.



Now read the original poem, “Charlottetown Harbor,” with its precise descriptive diction. Note how much more vividly you can picture the scene with the specific language used in the original poem.

*Docker: a
labourer who
works on a dock;
longshoreman*



Charlottetown Harbor¹

Milton Acorn

An old **docker** with gutted cheeks,
time arrested in the used-up-knuckled hands
crossed on his lap, sits
in a spell of the glinting water.

He dreams of times in the cider sunlight
when masts stood up like stubble;
but now a gull cries, lights,
flounces its wings ornately, folds them,
and the waves slop among the weed-grown piles.

JOURNAL ENTRY J

In your journal write a personal response to the poem.

- For each general word, provide *two specific words* that could replace them. The first has been done as an example.

run	<i>bolt, scamper</i>	hot	
tree		ring	
red		happiness	
shout		fish	
car		sit	

Compare your response with the one in the Appendix, Section 1: Extra Help.

¹ NC Press Limited for the poem by Milton Acorn. Reprinted by permission of NC Press Limited.

Imagery

Imagery in writing is the use of words that appeal to one or more of the five senses—sight, touch, smell, hearing, and taste.

For example, in the poem “Charlottetown Harbor,” the expressions “gutted cheeks” and “glinting water” appeal to sense of sight; “cider sunlight” appeals to sight and taste. The phrase “a gull cries” appeals to hearing, and “waves slop” appeals to both hearing and sight.

Literal Imagery

Imagery is generally divided into two types: literal and figurative. The literal use of imagery involves straight-forward descriptions of something, generally with vivid modifiers. Again “gutted cheeks,” “glinting water,” and “weed-grown piles” are examples.

Figurative Imagery

Figurative imagery, by contrast, involves a comparison of one thing to another, so as to make it more vivid and create associations and connotations in the reader’s mind. An example from “Charlottetown Harbor” is “when masts stood up like stubble.” The ships, the reader is told, were so plentiful in the obviously bustling harbour that their masts looked like a field of stubble.



Sometimes figurative comparisons are not this direct. Again in “Charlottetown Harbor” you see the expression “cider sunlight.” Normally *cider* is not an adjective and it is rarely used to describe sunlight. In fact, the poet is subtly comparing sunlight to cider; he is saying that the sunlight was *like* cider, and all the feelings people have about cider are aroused—clarity, freshness, sweetness, sparkling brightness, good cheer. This is, by the way, a good example of what is meant when people call poetry concentrated or intense. All these feelings and more are aroused by two words—“cider sunlight.”

Figurative imagery occurs usually in what is called *figures of speech*, a term for various technical devices used largely in poetry, though also present in colourful prose, most of which involve *comparisons*.

As you read the following poem, make a mental note of the figurative imagery that the poet has used to convey the poem's message.



Beguiler:
charmer;
cheater; one
who deceives

Sea Lullaby¹

Elinor Wylie

The old moon is tarnished
With smoke of the flood;
The dead leaves are varnished
With color like blood,

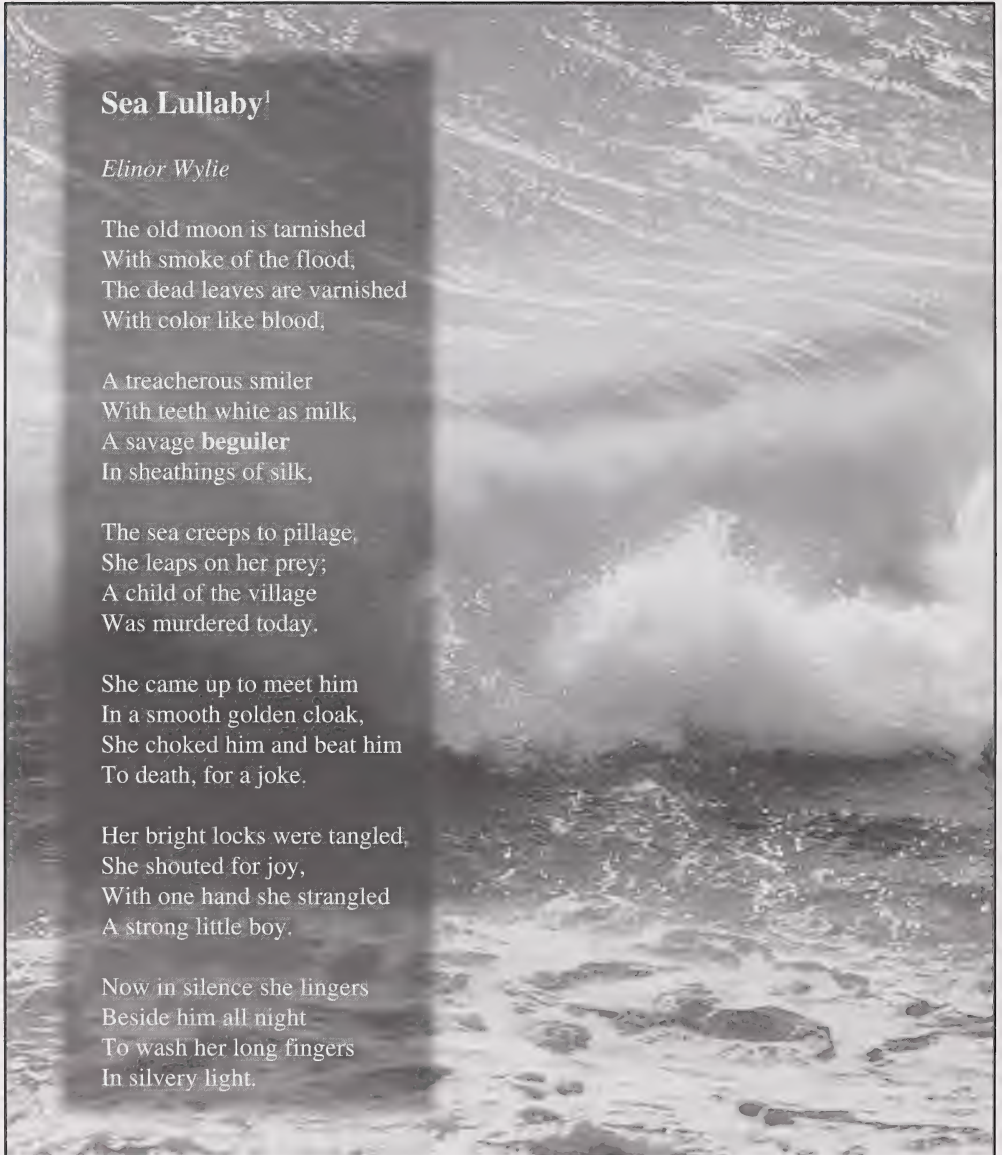
A treacherous smiler
With teeth white as milk,
A savage **beguiler**
In sheathings of silk,

The sea creeps to pillage,
She leaps on her prey;
A child of the village
Was murdered today.

She came up to meet him
In a smooth golden cloak,
She choked him and beat him
To death, for a joke.

Her bright locks were tangled,
She shouted for joy,
With one hand she strangled
A strong little boy.

Now in silence she lingers
Beside him all night
To wash her long fingers
In silvery light.



¹ Alfred A. Knopf, Inc. for the poem from *Collected Poems* by Elinor Wylie. Copyright 1921 by Alfred A. Knopf, Inc., and renewed 1949 by William Rose Benet. Reprinted by permission of the publisher.

JOURNAL ENTRY K

In your journal write a personal response to this poem.

Remember, a personal response to literature allows you to explore your initial thoughts and feelings about the text.

2. In your own words, indicate what the poet tells the reader about the sea in this poem.
3. Quote an example of literal imagery from the poem.
4. Quote two **similes** from the poem.
5. Actually, this entire poem is an extended implied comparison, which is a **metaphor**. To what is the sea compared throughout the poem?
6. The last two lines of the poem continue this metaphor. Taken literally, to what do the sea's "long fingers," washed "In silvery light" probably refer?

***Simile:** a comparison of two unlike things using the words like, as, or than*

***Metaphor:** an implied comparison; a comparison of two unlike things without using the words like, as, or than*

Compare your responses with those in the Appendix, Section 1: Extra Help.

JOURNAL ENTRY L

In your journal write a critical response to the poem "Sea Lullaby."

7. Now turn back to "Charlottetown Harbor" and reread the second line. This is an excellent example of how good poetry is highly concentrated and compact. Describe in your own words all you learn about the dock from the imagery in this one line. Tell not only the physical facts, but what you understand about the old man's state of mind and his life.

Compare your response to the one in the Appendix, Section 1: Extra Help.



Tone

Have you ever noticed that two people can talk to the same audience and convey basically the same message while receiving very different responses? One audience may clap, cheer, and accept the speaker's message; the other may frown, fidget, and reject what the speaker's saying. How can this be? The answer may lie in the **tone** the speaker uses.

Tone: a speaker's or writer's attitude toward a subject or audience reflected in the choice of words and in the emphasis placed on particular ideas or images

Colloquial: like ordinary conversation

Diction: word choice

Formal language is characterized by strict observance of forms and correctness.

Informal language is casual and natural.

The word *tone* simply refers to the attitude a speaker or writer has toward both subject and audience. This attitude is revealed in the words, emphasis, and manner of the speaker or writer.

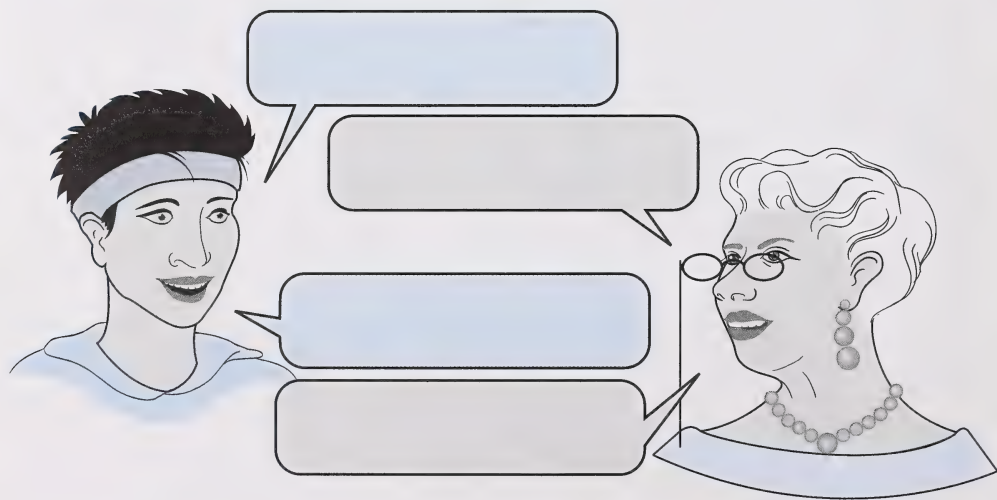
Tone comes in a wide variety of shapes and sizes. Here's a sampling of adjectives that can be used to describe tone:

- humorous • friendly • satirical • playful • sombre
- angry • ironic • antagonistic • impersonal • colloquial

A writer uses a tone that will accomplish a purpose. In speaking, a person reveals tone through **diction**, inflection (change in pitch and volume), and nonverbal language (body position, gestures, and facial expressions). In writing, an author uses diction and stylistic devices (imagery, use of detail, sentence length, anecdotes, and so on) to help convey the message.

Tone also includes aspects of *formal* and *informal* usage. You already know how adept you are at switching from informal language when talking with your friends, to more formal language when conversing with persons in authority or people you don't know very well.

8. Come up with phrases or sentences that could be used to fill the bubbles in the following cartoon. Fill the top ones with a formal exchange between the two women and the bottom ones with an informal exchange.



Compare your response with the one in the Appendix, Section 1: Extra Help.

Tone is a term that I'm still confused about. I know we've talked about it before, but could we discuss it a bit more here?

Yeah. Our family had a garage sale recently. You wouldn't believe the junk some people bought; but they seemed to really want it.

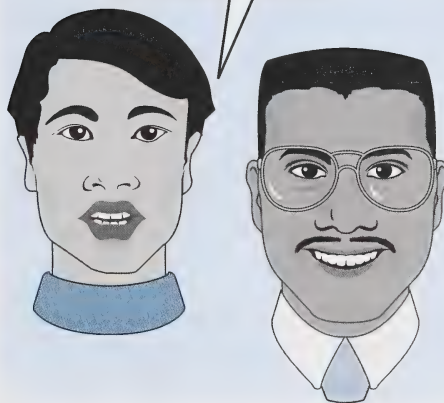
So, how I feel about what I'm describing influences the words I'll use to describe it?

Sure. Remember, tone is the attitude of a writer or narrator revealed in the choice of words. Have you ever heard the expression "One person's junk is another person's treasure"?

A good example. Often, the value of an object depends on your point of view. At your garage sale what you considered worthless may have been a valuable antique to someone else. Conversely, some objects that have sentimental value for you are of little value to someone else. The same type of thing can happen with language when you describe something. A friend you consider to be "assertive" may be "pushy" to someone else.

Right. This is what's called **emotive language**. You appear to be describing something, but really you're expressing your opinion about it. When you call a couch "a piece of junk" at your garage sale, you're announcing that you feel negatively about it. When you call the grandfather clock an "antique," you're saying that it's worth something to you.

Emotive language: a choice of words that reveals a bias or opinion



Connotation: the meanings associated with a word; the feelings or mental images associated with a word

The words *skinny* and *slender*, for example, really mean the same thing, but the former has a negative connotation while the latter has a positive one. Whenever a writer or speaker chooses the word *skinny* (or *scrawny*) rather than *slender* (or *slim*), that person is using emotive language to reveal an attitude toward his or her subject matter. And this emotive language, in turn, reveals the tone of the writer or speaker.

Denotation: the literal meaning of a word

It can be useful, then, to distinguish between words' **denotations**—their literal meanings—and their connotations—their associated meanings. It's in using emotive language, full of heavily connotative words, that people can reveal a great deal about their attitudes to their subjects.

9. Column A contains a list of emotive words you could use when you approve of something (they have positive connotations). Column B contains a list of emotive words you could use when you disapprove of something (they have negative connotations). Each positive word in Column A has a matching negative word in Column B. In your notebook match up the words in the two columns. The first one is done for you as an example.

Column A	Column B
If you approve, say . . .	If you disapprove, say . . .
<u>iii</u> a. thrifty	i. propaganda
_____ b. careful	ii. pushy
_____ c. cautious	iii. cheap
_____ d. determined	iv. old-fashioned
_____ e. extrovert	v. tyrannical
_____ f. traditional	vi. timid
_____ g. progressive	vii. secretive
_____ h. information	viii. loudmouth
_____ i. assertive	ix. picky
_____ j. discreet	x. radical
_____ k. authoritative	xi. stubborn

Figurative language: language that uses figures of speech like metaphors and similes to achieve a special effect and help readers or listeners see something in a new way

Figure of speech: an expression used to create an effect by associating or comparing one thing with another; an expression in which words are used in an unusual way to create a special effect

Literal speech: language close to dictionary meaning

Compare your responses with those in the Appendix, Section 1: Extra Help.

Enrichment

Figurative Language

You use **figures of speech** when your words don't mean exactly what the dictionary might say they mean. Calling someone a chicken doesn't mean that person is an egg-laying domestic fowl; you know that it's a term implying cowardice.

Your language probably consists of a mixture of figurative and **literal speech**. When you can understand a language both literally and figuratively, perhaps then you can be said to be truly fluent in that language.

The Simile

When you use a **simile** you compare one thing quite directly to another; the words you use in creating a simile are often *like* or *as*. Two examples of similes are:

- "the stars are like diamonds"
- "the prairie was as dry as a desert"

1. Study the scene pictured to the right. Then describe it using two or three similes.
2. Now use each of the words or phrases that follow in a simile.
 - a. lake
 - b. moon
 - c. the villain in the movie



Compare your responses with those in the Appendix, Section 1: Enrichment.

The Metaphor

Metaphor: an implied comparison; a comparison of two unlike things without using the words like, as, or than

When you use a **metaphor**, you imply a comparison between things without using words such as *like*, *as*, or *than*.

You should note that some metaphors are direct, while some are only implied. If a poet says “the stars are diamonds,” a direct metaphor has been made. If, on the other hand, the poet says “the stars sailed majestically through the night sky,” the result is an implied metaphor. Readers aren’t told directly that the stars are being compared to ships, but they infer that this comparison is being made. In poetry, implied metaphors are more common; after all, poets expect active readers who are ready and willing to make inferences.



3. Now here’s a chance to create some metaphors of your own. Write a **direct** metaphor about each of the following subjects:
 - a. a breeze
 - b. a car
 - c. isolation
4. Now try writing an **implied** metaphor for each of these same subjects. Because writing an implied metaphor is a bit trickier than writing a direct metaphor, the first has been done to get you started.
 - a. a breeze: *The playful breeze chased the ball around the yard.*
 - b. a car
 - c. isolation

Compare your responses with those in the Appendix, Section 1: Enrichment.

Poetry

So far in this course you've read a number of poems. From this reading experience you should have been able to make observations and draw conclusions as to the nature of poetry. Basing your ideas on these conclusions and observations, respond to the questions that follow.

5. In your own words, explain what you think poetry is.
6. What differences are there between poetry and **prose**?
7. What are some kinds of poetry you already know about?

*Prose: ordinary
written or
spoken language*

Compare your responses with those in the Appendix, Section 1: Enrichment.

Just what is poetry? In your responses to the preceding questions you may have noted some of the following characteristics of poetry:

- Poetry can be written about any topic.
- Poetry uses fewer words than prose does; it's concise and compressed.
- In poetry, words must be carefully chosen.
- Words in poems are used very imaginatively and intensely.
- Poems often have rhythm and rhyme.
- The sounds of the words are important in poetry.
- Even the placement of words on the page may be important in poetry.

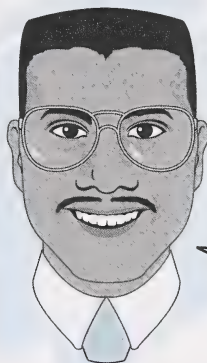
The following chart summarizes the differences between prose and poetry.

Characteristics of Prose	Characteristics of Poetry
The basic unit of prose is the sentence. Sentences are grouped in paragraphs.	The basic unit of poetry is the line, which is of arbitrary length. Lines are generally grouped in stanzas.
Prose has a rhythm, but it is not strongly pronounced.	Poetry has a much more pronounced rhythm than does prose, even though it may be irregular.
Prose does not contain rhyme.	Poetry may contain rhyme, though not always.
While never rambling if well written, prose is not generally written in a highly concentrated form.	Poetry expresses its meaning in a concise, concentrated fashion. Many ideas, feelings, and meanings may be contained in a very few words.
Prose may (good creative prose generally will) contain imagery, figurative language, and symbolism.	Poetry almost always contains much imagery, figurative language, and symbolism. These elements make poetry more intense than most prose, because good imagery and symbolism contain different layers of meaning and evoke a variety of emotional responses.

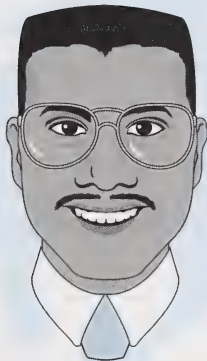
Writing Poetry

8. Finally—what you’ve been waiting for! Here’s a chance to be a poet yourself—a chance to be a “painter with words,” a visionary, a songwriter—or perhaps a joker and juggler with language. Following are a number of suggestions for getting started.

In writing poetry, keep in mind that poems are condensed, compressed language. Every word is important. Often the language is figurative and contains vivid images, metaphors, similes, and so on. Also, poetry is rhythmic (though the rhythm isn’t necessarily strong and regular), and just as the organization of prose is in sentences and paragraphs, the organization of poetry is in lines and stanzas.



In explaining your feelings in poetry, begin with an image. Try to get a picture in your mind and re-create that picture so the reader can see what you feel.

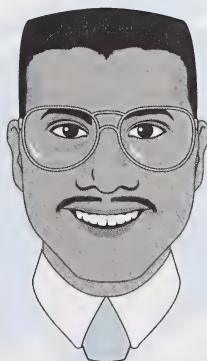


Take your rhythm from inside you and use your natural voice.

You can get started in your poetry writing by trying prewriting strategies. Perhaps you could begin by clustering, as you’ve done before. Put the feeling or idea you want to express in the centre circle and then write down in the outer connecting circles all the images that come to mind. Don’t try to interpret or connect these images; just get them down on paper.

Your poem at first may look like prose. Change this by taking out the unnecessary words and arranging the words in lines and stanzas. Remember that the last line of the poem is very important, like a punchline.

Be prepared to revise your poem until you’re happy with it.



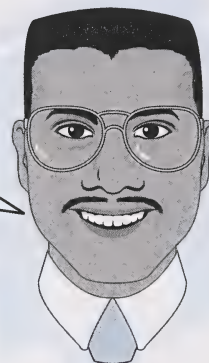
When you finish your poem, read it aloud to see if it conveys the feeling you want.

If you're struggling with writing your own poem and would like more structure, or if you'd just like to experiment more with writing poems, the following are forms of poetry that you might want to try. You can research these forms in your library; your librarian, teacher, or learning facilitator can help you.

- cinquain
- tanka
- free-verse poetry
- ballad
- concrete poetry
- limerick
- haiku
- sonnet

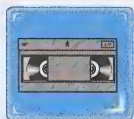
One way to “find” a poem is to get hold of a work of prose or a short excerpt from such a work—a story, an essay, or even business writing that’s quite descriptive. Organize this excerpt as a poem with lines and stanzas. Try taking out a few words here and changing a few words there, and there you have it, your “found” poem.

If you have trouble writing poetry, why not “find” a poem? This can be fun.



Another way to “find” a poem is to start with an idea or feeling for a poem and then go through magazines and newspapers looking for words that go with your idea or feeling. Don’t look for specific words; rather, let the words jump out from the magazine or newspaper. When you’ve collected a number of words of varying sizes, types of print, and colours, begin to organize them into lines and stanzas on paper. Paste the words onto the page when you’re happy with the arrangement.

For comments, refer to the Appendix, Section 1: Enrichment.



9. If you would like to know a little more about how one goes about writing a poem, you may be interested in viewing the 14-minute video *Writing Poetry*, the eighth in a ten-part series called *Writing Workshop* (TV Ontario, BPN 448608). The video gives you many ideas and strategies for writing a poem.
 - a. List two ways mentioned in the video for getting ideas for writing a poem.
 - b. The video suggests that you begin a poem by writing three or four sentences to capture the experience, emotion, or feeling that you want your poem to convey. What advice does the video give you about how these sentences should be arranged on paper?
 - c. What advice does the video provide about the words that you’re using in your poem?
 - d. Poet Lucy Brennan says that poets begin by writing about something that they feel strongly about. She also says that after the poets have written their initial thoughts and ideas, they begin the most difficult—but most important—part of the poetry writing process. What is this part?

Compare your responses with those in the Appendix, Section 1: Enrichment.

Conclusion

In Section 1 you've examined different perspectives about what it's like to be in love from the viewpoints of various writers of short stories and poems. You've seen how love can cause conflicts in values and create dilemmas for people, and how love can result in poetic expressions of joy for other people. In particular, you've analysed and compared how writers can use diction, tone, and imagery to create meaning for their readers.

In Section 2, you'll explore other facets of love through a variety of literature.

Assignment
Booklet

ASSIGNMENT

In your Assignment Booklet complete the assignments for this section.



SECTION

2

RELATIONSHIPS
AND REALITY

Love is not all “happiness and roses”! The initial love people feel when they are first attracted to someone and fall in love with that person is an important beginning to a relationship. However, people are not static and unchanging; they are dynamic and ever-changing, and therefore, so is the relationship between two people. When changes occur, problems frequently develop in relationships which can result in the end of love.

In Section 2, you’ll read three poems that provide reflections on the ending of a relationship. By examining the writer’s choice of words and details, you’ll compare how different writers effectively convey their messages about love’s ending. You’ll identify foreshadowing in a short story and provide inferences about the characters’ personalities. You’ll also have many opportunities to respond to what you experience in this section by writing in your journal. You’ll share one of your journal entries in your Section 2 Assignment.

Activity 1: Love's Ending



JOURNAL ENTRY A

In your journal respond to the following ideas and questions about love's ending.

Take a moment to reflect on the end of a relationship—a real one, one you've seen in a movie or television show, or one you've read about. What caused the relationship to come to an end? Were both people involved aware that the relationship was over? How did they “break it off”? How do people act and react when a relationship comes to the end? What kinds of feelings do people experience when love comes to an end?



Now turn to page 177 of *In Flight* and read the poem “I Get Along Without You Very Well” by Hoagy Carmichael. Then turn to page 178 and read Ruth Lowe’s poem, “I’ll Never Smile Again.” Finally, on page 179 read “The Taxi” by Amy Lowell. What are the different feelings each of these poems expresses in response to the ending of a relationship?

JOURNAL ENTRY B

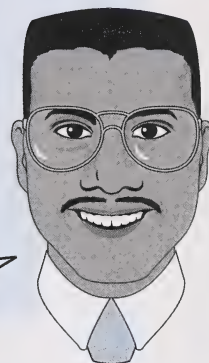
In your journal respond to the following idea.



Write a personal response to one or more of the poems you have just read. You may want to add your ideas to the previous journal entry rather than create a new entry.



Why would someone even write a poem? Isn't it just easier to express yourself using "normal" writing?



More than anything else, poetry gives us an emotional experience. Even though a poem is both thinking and feeling, it is the emotion of a poem that has an effect on you as a reader. Poems don't all have hidden meanings; many simply reflect moods and thoughtful moments felt by everyone—feelings such as loneliness, sadness, joy, and anger.

Poetry is an intensely emotional form of literature. Savour every word; leave yourself open to all the feelings and impressions you can.

In the three poems you've just read, the poets make effective word choices by creating rich mental associations for the reader which go beyond the literal, or dictionary, meaning of the words.

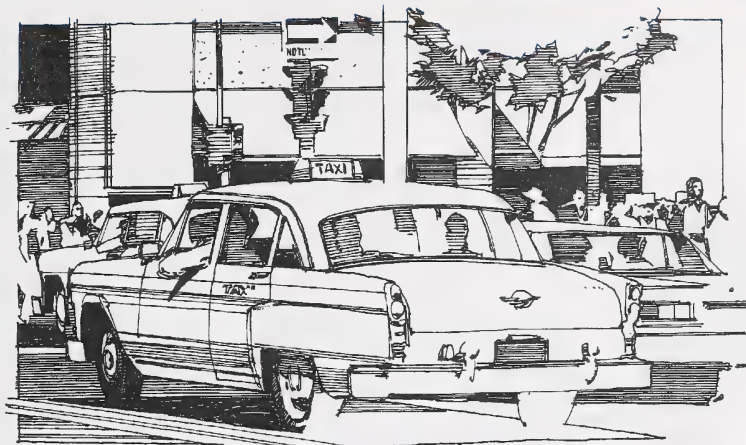
For example, in the poem "I'll Never Smile Again," the word *darling* (used in line 3) is a term of endearment—a word that someone who genuinely loves another would use as a "pet" name. It is more than calling someone *dear* or *sweetheart* because it indicates that the person is dearly loved, not merely liked.

1. For each of the poems explain why the poet has made an effective choice. Do the words evoke deeper images, feelings, or ideas for the reader?
 - a. "I Get Along Without You Very Well"—"thrill" (used in line 4)
 - b. "I'll Never Smile Again"—"smile" (used repeatedly throughout the poem)
 - c. "The Taxi"—"taxi" (used in the title)

You learned about imagery in poetry in Section 1: Activity 3. Did you know that writers of other genres of literature also make use of imagery?

As you know, poets choose words carefully in order to express ideas or feelings as accurately as possible. Poets try to make the experiences they are describing as real and as personally relevant as possible to the reader. In order to do this, poets frequently use words that appeal to the senses or help the reader form vivid mental pictures. In other words, poets use *imagery* to help the reader make connections between the message in the poem and the reader's own life experiences.

2. Amy Lowell in “The Taxi” uses vivid imagery to share the emotion of parting from a loved one. List the phrases from the poem that help the reader understand the emotional pain that the speaker experiences as the distance between the two people increases.



Compare your responses with those in the Appendix, Section 2: Activity 1.

When people fall in love, they see life in a new and wondrous way. People in love, however, also run the risk of being hurt. When a loving relationship fails, the emotions that are felt can be overwhelming.

Because poetry is such a condensed literary form, capable of conveying intense emotion, it is no wonder that the loss of love is a theme in so many poems and song lyrics. Other forms of literature, such as short stories, also frequently deal with the ending of a loving relationship. Of course, some of the techniques that story writers use to convey their messages differ from those used by poets. You'll explore some of these differences in the following activity.

Activity 2: A Basis for Love



When you first fall in love with someone, you think it will last forever. You can't foresee anything that would change the wonderful way you are feeling about each other. But, like anything else in life, love has its share of problems.

1. Brainstorming is a good way to generate ideas. The prime objective of brainstorming is to create a long list of topics, ideas, or questions. You can do it on your own, but brainstorming works best with a group. By yourself, or with another person, brainstorm a list of problems that are often associated with love.

Compare your response with the one in the Appendix, Section 2: Activity 2.



Now turn to page 26 of *Glide Path* and read “Paradise Cafe” by Martha Brooks to find out about one girl’s experience with love.

JOURNAL ENTRY C

In your journal write a personal response to the story “Paradise Cafe.”

2. Do you think that this story provides a realistic portrayal of adolescent relationships? Why or why not?

Like good poets, good short-story writers create images for their readers through the words they choose. For example, in the following passage from “Paradise Cafe,” the author, through her vivid description, allows the reader to experience how Lulie felt when Graham kissed her.

Graham Sanderson said he loved me. . . between little shivering kisses that crept up the side of my neck and into my ear, so that my untouched lips felt as if they’d come in contact with a light socket.

In your mind, you can see Lulie “shivering” from the excitement of the moment, and, if you’ve ever received a little jolt of electricity, you also sense what she is feeling.

3. Find three examples in “Paradise Cafe” where Martha Brooks uses imagery effectively to “paint pictures” for her readers. List each example and briefly explain why it is effective.

Compare your responses with those in the Appendix, Section 2: Activity 2.

Foreshadowing:
providing a hint
about events that
will occur later
in a story

Before this short story ends, you have an idea that the relationship between the narrator, Lulie, and Graham Sanderson will come to an end. The technique used by writers that gives a hint about what is to happen later in the story is called **foreshadowing**. It prepares the reader for the outcome of the story and any changes that might occur in a character.

4. The title of the story is an example of foreshadowing. Why do you think the author entitled this short story “Paradise Cafe”?
5. Reread the story and find three examples of foreshadowing that the author has used to prepare the reader for the way in which the story turns out.

Compare your responses with those in the Appendix, Section 2: Activity 2.

Short stories are an exciting kind of literature because they condense an understanding about life into a short space of time. Most short stories are less than twenty pages in length. Writers of short stories have to concentrate their description and **narration**, but at the same time they must provide substantial detail so that the reader finds the story and its characters realistic.

Narration: the act of telling a story

Based on the author's supporting details, you can make assumptions or **inferences** about the characters, the events in the story, and the meaning of the story. However, when you do come to any sort of a conclusion about what the author is implying, you must be able to support it with details from the story. Upon making a statement about a story, you should be able to answer the question, "How do I know that?"

Inference: a conclusion arrived at by weighing the evidence

Infer: to come to a conclusion about something after you have carefully considered the evidence; to come to a conclusion through reasoning



Mr. La Berge, I'm having trouble with this inferencing concept. I've heard of it before, but I just don't get what it's all about.



Inferencing is an important skill for a reader. When you **infer** something, it means that you come to a conclusion about something by weighing the evidence.

How does that apply to reading literature?

So, readers sometimes have to infer the meaning or significance of certain things in the literature that the writer has not explained. Okay, that's starting to make sense to me.

Writers don't always tell readers things directly. Sometimes writers want you to figure things out for yourself, because the impact of the message is often much more powerful when you discover it yourself. For example, writers often will not tell readers directly the significance of certain actions or motives of a character or why certain events unfolded the way they did. The reader must carefully consider all the information provided by the writer in order to reach a conclusion.

6. As you read “Paradise Cafe,” you probably made some inferences about the characters’ personalities based on what they felt, said, and thought. Draw the following chart into your notebook and complete it. Add either the “inference” you arrive at from the “supporting details excerpt” provided, or a “supporting details excerpt” from the story to support the “inference” cited. A sample is provided.

Supporting Details Excerpt	Inference
“I’ve only been at the new school as long as you, Lulie, and besides, have you ever seen him without a football?” (page 26)	Myrna is a practical person when it comes to making early judgements about someone’s character. The judgement she does make is based on what she sees someone doing.
“Every night I whispered his name over and over to the evening star that hung like a dazzling promise above the barn rooftop.” (page 27)	
	Neil is a fun-loving kind of guy who finds humour in the world around him. OR Neil is kind of a shallow and dumb guy who delights in the simple things in life.
“On her right hand was a fake gold ring. You could tell right away, because the skin around it was slightly greenish.” (page 28)	
“I waited for him to come. I waited for him to call. But neither of those things happened.” (page 30)	
	Myrna is not a typical teenage girl. She is a unique individual who is not easily grossed out.
“Then he kissed me and held me again and asked me to be his girl. All the time he was doing this, I kept my eyes wide open.” (page 32)	

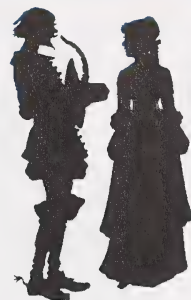
Compare your chart with the one in the Appendix, Section 2: Activity 2.

Narrator: the person who tells the story

Lulie, the **narrator** in “Paradise Cafe,” learns that in reality not all relationships result in permanent or happy outcomes. However, through her relationship, Lulie gains an important insight about the world of love and romance.

*Romanticized:
sentimental,
idealized, or
heroic*

Lulie's **romanticized** view of love seems very natural and common for people today; however, it is considered by some to be a fairly recent phenomenon. As you discovered earlier in reading "Marriage Is a Private Affair," people's concern with romantic love may also be culturally conditioned.



Glide
Path



Turn to page 159 in *Glide Path* and read "A Short History of Love" by Lawrence Stone. While you read this essay, consider the author's questions, "Would anyone in fact 'fall in love' if they had not read about it or heard about it talked about? Did poetry invent love, or love poetry?"

JOURNAL ENTRY D

In your journal respond to the two questions about love in the previous paragraph.

Many of the techniques that story writers and poets use are the same. Some of them are, however, quite different because of the nature of each form of literature. As you've learned, the details that an author provides in a story help make the situation and characters realistic. While writers of stories use details to create a believable experience for the reader, poets focus on evoking an emotional response in the reader. Both genres try to reveal something about life, and both forms can be very effective at involving the reader on an intellectual and emotional level. In both genres, a favourite theme is love and the loss of love.

Follow-up Activities

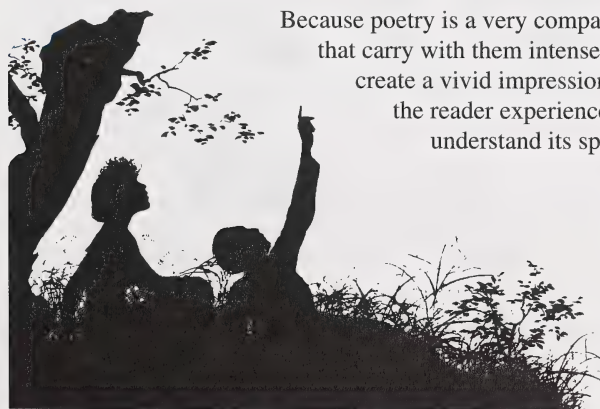


If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

Poets use words sparingly and so the words they do use sometimes carry with them meanings, images, feelings, and associations beyond their surface literal or factual definitions.

Because poetry is a very compact form of expression, poets use words that carry with them intense meaning in order to help the reader create a vivid impression. This compression of meaning helps the reader experience the emotion of the poem, as well as understand its specific meaning.



Words of the same general meaning can have different connotations. Copy the following sets of words into your notebook and label each word as having positive (+), negative (–), or neutral (N) connotations. Use your dictionary if you wish.

- | | | | |
|-------------|---------|----------|-----------------|
| 1. suave | smooth | slippery | slimy |
| 2. plain | naked | clear | straightforward |
| 3. clothes | outfit | apparel | get-up |
| 4. genius | egghead | scholar | intellectual |
| 5. bathroom | toilet | restroom | powder room |
| 6. silly | giggly | confused | flustered |

Compare your responses with those in the Appendix, Section 2: Extra Help.

Enrichment

Do one or more of the following.

Figurative language:
language that uses figures of speech to help the reader see something in a new way

- Poetry makes extensive use of **figurative language**: a comparison of one thing to another, in order to make it more vivid and create associations and connotations in the reader's mind. Cartoonists also use the distinction between factual and connotative language to add humour to their work. Examine the following cartoon.

THE FAR SIDE

By GARY LARSON



"Oh, Helen! You're pregnant? That's wonderful! . . . At first, I was taking you quite literally when you said you had one in the oven."

- Describe the literal image Helen's friend had in her mind when Helen told her she had "one in the oven."

Allusion: in literature, a reference to someone or something with which the writer assumes the audience will be familiar

Interpreting poetry and some humour requires that the reader understand the concept of **allusion**. An allusion is a brief reference to a person, place, or event, or to another literary work or passage. The writer expects the reader to understand the reference.

For example, if people talk about “John meeting his Waterloo in the tennis match against Alice,” they are making reference to or *alluding to* the Battle of Waterloo where Napoleon was defeated. Therefore, they mean that John was decisively defeated in his tennis match with Alice.

On June 18, 1815 the powerful French army led by Emperor Napoleon Bonaparte was decisively defeated in a battle just outside of the village of Waterloo in Belgium. The defeat at Waterloo resulted in Napoleon’s abdication and exile. Now, whenever someone experiences a major setback, it is said that the person has met his or her Waterloo.



- b. What example of allusion can you find in the cartoon by Gary Larson? (Hint: Recall a fairy tale from your childhood days!)

Compare your responses with those in the Appendix, Section 2: Enrichment.



2. If you have access to a VCR, try to get hold of the video *Romeo and Juliet* from your local video rental store. How does this famous love story end? What problems do Romeo and Juliet encounter that get in the way of a happy relationship?

Compare your response with the one in the Appendix, Section 2: Enrichment.

3. Create an illustration to express your feelings about one of the poems from Section 2.

Compare your illustration with the sample in the Appendix, Section 2: Enrichment.

Conclusion

In Section 2, the readings have focused on expressions of love’s ending and the insights people gained from being involved in relationships regardless of the outcome of the experience. You’ve determined how the smallest meaningful element of a poem—the word—can have many connotations that give meaning to a text. You’ve also learned that writers often don’t tell readers everything directly. They want readers to make inferences in order to better understand the meaning of a work of literature.

Assignment
Booklet

ASSIGNMENT

In your Assignment Booklet complete the assignment for this section.

SECTION

3

WRITING AN ESSAY

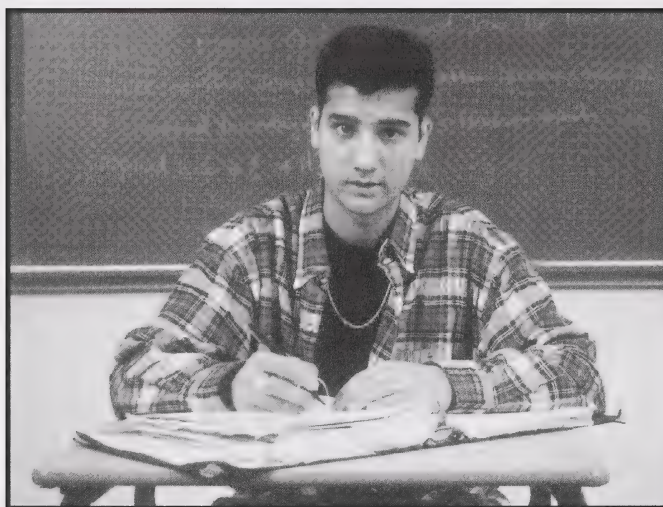


PHOTO SEARCH LTD.



So far in this module, you've explored the topic of love in short stories and poems. At the end of Section 2, you read "A Short History of Love" by Lawrence Stone. "A Short History of Love" is an essay. As you read this essay, you probably realized that this form of writing is quite different from that of either a short story or a poem.

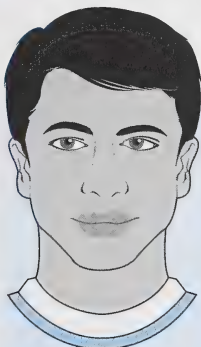
Through reading literature about love in different genres, you not only learned more about topics related to love, but you also gained an appreciation for the unique qualities, possibilities, and constraints of each of the different genres. As a communicator, you need to know what each genre has to offer, so that you can make appropriate choices for your communication needs. In other words, an understanding of the various genres will enable you to use the genre that most effectively will allow you to communicate a particular idea, image, or feeling to a particular audience.

This section will show you what's involved in writing an essay. In your Section 3 assignment, you'll demonstrate your knowledge of the genre by writing a two- or three-page essay about a topic of your choice.

Activity 1: Beginning an Essay



Just as you learned some techniques for reading poetry, you can learn something about how essays are written that will help you feel confident when reading or writing this genre as well.



Mr. La Berge, I'm not sure what the difference is between an essay and other compositions that we have been writing in the past, for example, like reports. What is an essay?

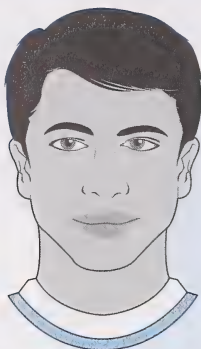
That's a good question, Armin. On page 293 of your textbook *In Flight* an essay is defined this way: "An essay is an argument that provides facts to support a position." An **essay** is a short piece of nonfiction writing that presents the writer's point of view about a particular topic.



So, in an essay, you basically just express your opinions about a subject. You don't necessarily have to do a lot of research and quote a bunch of facts and figures like you have to do for a research report.

Well, it's true that in an essay you express your own personal thoughts about a subject, but you have to realize that other people may not be familiar with your subject or may not share your point of view. In an essay, you not only state what you believe to be true, you also try to inform your readers or persuade them to see things the way you do. That means that your arguments have to be logical and you may have to provide some facts, details, and examples to support what you're saying.

Essay: a short piece of nonfiction writing that presents the writer's point of view about a particular topic



I guess that makes sense. You need to keep in mind who your audience is and how best to reach that audience. You also need to decide what your purpose is.



That's right. Before you write anything, you need to be clear about your audience and your purpose.

In this section, you'll learn about the essay writing process by following several steps. The method of essay writing presented in this section is a very basic, traditional method. It's important to note that there are many different ways of writing an essay, and as you get more experience with reading and writing essays, you'll probably want to experiment.

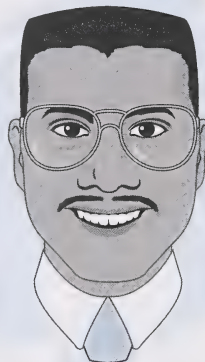


Purpose in writing: the reason for writing—to entertain, persuade, inform, explain, describe, and so on

You can supplement the information about essays that is presented in this section by reading Unit 14 in your textbook *In Flight*.

When writing an essay, the author begins with a topic and a **purpose**.

1. What is Lawrence Stone's purpose for writing "A Short History of Love"? You may find it helpful to skim or reread this essay on pages 159 to 163 of *Glide Path*.



I recommend that you take a few minutes right now to skim both Section 3 and Unit 14 to get a better idea of the sorts of things that you'll be learning about essays.



Compare your response with the one in the Appendix, Section 3: Activity 1.

Now it's time to choose a topic for the essay that you'll write for this section. Choose any topic that interests you.

2. What will be the topic of your essay?
3. What is your purpose for writing about this topic? (What do you want to accomplish through writing this essay and sharing it with readers?)

Refer to the Appendix, Section 3: Activity 1 for comments.

Planning and Generating Ideas

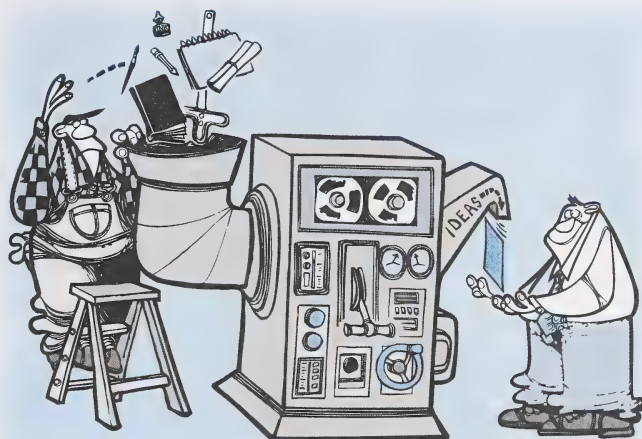
Now that you've chosen a topic and you're clear about your purpose (what you intend to accomplish by writing your essay), how do you proceed?

In Module 1 you learned some strategies for the first stage of writing called prewriting.

Prewriting is important for every kind of writing you do, from poetry to research reports. It's an important stage of the writing process.

Remember, the purpose of prewriting is to establish a flow of ideas and to generate

possibilities. Even within a particular topic you have to make a great number of choices, and prewriting can help you identify the options. Prewriting takes time, but it can make the rest of your writing much easier.

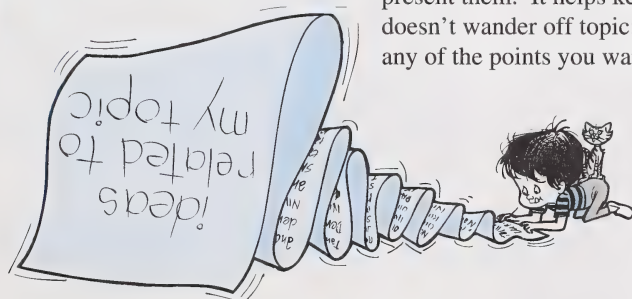


Spend some time now engaging in any form (or forms) of prewriting that work best for you. Explore your topic and your thoughts and the knowledge you have of the topic. Decide what aspects you want to focus on and what you want to say to your audience about the topic—remember your purpose! Use prewriting to plan how you want to present your essay. What points do you want to make? Do you have examples and details to support your ideas? In what order do you want to present your thoughts? Anticipate the interests and questions of the audience and plan to deal with them as you write your essay.

At this point, you might want to write a simple outline for your essay. Your handbook will provide you with the information you need to write an effective outline.

An outline just keeps track of your ideas and reminds you of the order you originally wanted to present them. It helps keep you focused, so your writing doesn't wander off topic; and it makes sure you don't forget any of the points you wanted to make. It's important to

remember that your essay will evolve as you write, so don't feel that you must stick rigidly to your outline. It's okay to modify your outline as you write.

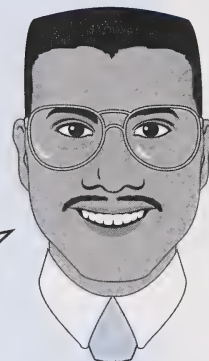


Handbook

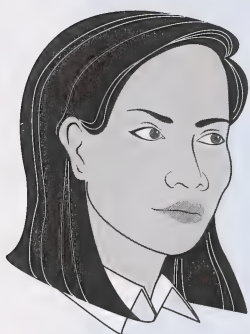




Are there any other ways of keeping your ideas straight while you write an essay?



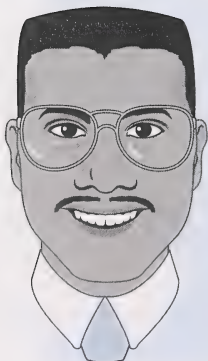
Sure. For example, instead of creating an outline, you could use the cluster that you created during the prewriting stage as a plan to keep your writing focused and organized.



How would that work?

Each of the clusters that stem from your main idea could be handled as a separate paragraph. The clusters that branch from the first clusters would be the supporting details.

Yeah, that makes sense. I guess you could just number each of the clusters to show what order you want to deal with the ideas in your essay.



Sounds good to me. Use any method you want for planning and organizing your essay—a cluster, an outline, a point-form list—whatever works for you. And be flexible. Don't stick to a plan that isn't working out. Modify it if you need to. Just don't make the mistake of ignoring your plan all together—referring to your plan will keep your essay on track.

Are you having trouble coming up with ideas for your essay? Take a break. Maybe you'll have more luck a bit later. If you still can't do much with your topic, it might be a good idea to change the topic of your essay.

So now you have a topic, you've done some form of prewriting to conquer the dreaded blank page, and you've had many, many thoughts come tumbling out of your prewriting. Now you need to decide on the direction your essay will take. It's somewhat like setting out on a journey. You need to ask yourself: Where am I going? How do I plan to get there?

Perhaps your essay is about scuba diving. You could have a list of twenty or more ideas about scuba diving, but you must narrow your general topic to a specific topic that you can handle within the time and limits for your essay. **Remember, you don't want your essay to be longer than three pages.**

Writing a thesis statement should be your next step in developing your essay.

Activity 2: Writing a Thesis Statement



During the prewriting stage of the writing process, you gradually started to control your essay by finding and limiting the topic; clearly defining your purpose and audience; generating ideas; and organizing your ideas into an outline or a cluster. During the latter part of the prewriting stage, just before you begin writing your introductory paragraph, you must formulate a thesis statement.

Thesis statement: a statement expressing the main idea of an essay; the main idea that the writer wants to communicate to the audience

A **thesis statement** is the “controlling force” of an essay that informs your audience of the main idea of your writing. Your thesis statement should accomplish the following:

- reveal the specific topic you are writing about
- impose manageable limits on your topic
- suggest how your paper will be organized

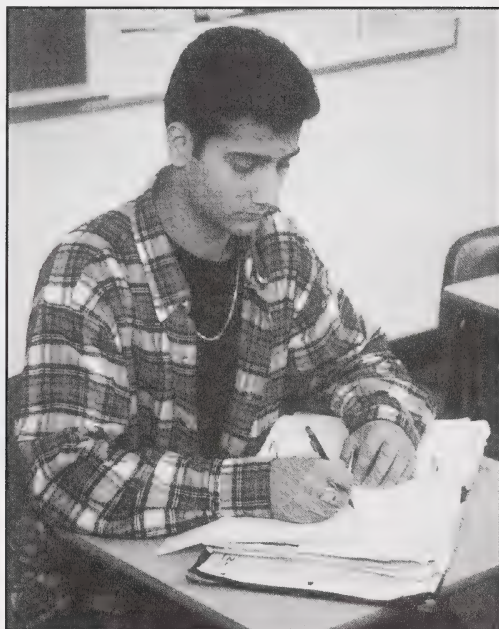


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Weak Thesis Statement

Many people are becoming involved in recreational scuba diving.

Improved Thesis Statement

Many people are taking up the sport of recreational scuba diving because it's easy to learn, it's educational, and because each dive is an adventure.

Through these two examples you can see how the better thesis statement not only reveals the topic—scuba diving—but it also limits the topic to a few reasons why people are becoming scuba divers. It also suggests how the essay will be organized by providing the three supporting reasons which the paper will discuss more fully.

An easy way to write a thesis statement is to ask yourself the following three questions:

- What is my point?
- How will I present my point?
- Why is my point significant?



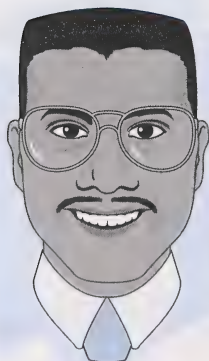
Refer to page 299 of *In Flight* for further information about writing effective thesis statements.

1. Improve the following weak thesis statements by writing a more effective thesis statement for each topic.
 - a. A first date is an interesting experience.
 - b. Some relationships may not be healthy for the people in them.
 - c. Parents can be a problem for a relationship.

Compare your responses with those in the Appendix, Section 3: Activity 2.

2. Now write a thesis statement for your essay.

Refer to the Appendix, Section 3: Activity 2 for helpful comments.



When you have an effective thesis statement, you need to carefully consider your opening paragraph—the introduction.

A good thesis statement will not only keep your writing focused, but it will also help you write your introduction.

Activity 3: Writing an Introduction

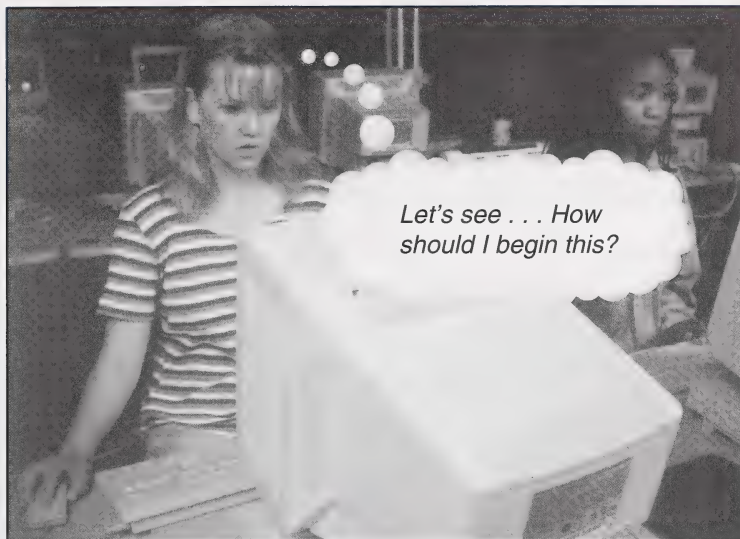


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If you were being introduced to your date's parents, you'd want to make a good impression. Introductions you use in writing are similar because you also want to make a good impression on your reader in the first paragraph. The introduction in your writing is very important because if it isn't very good, your readers may abandon their reading of your writing in favour of another text that does make a good impression in the introduction.

The Purposes of the Introduction

An introduction to a report or essay should do the following:

define the topic

suggest how the information is organized or developed

suggest the tone

interest the reader



1. Refer back to the essay “A Short History of Love” that you read at the end of Section 2. How does the introduction to Stone’s essay achieve the purposes of an introduction as previously outlined?
 - a. defines the topic
 - b. suggests how the information is organized and developed
 - c. suggests the tone
 - d. interests the reader

Compare your responses with those in the Appendix, Section 3: Activity 3.

Hints for Writing Effective Introductions

Getting started on writing an essay is often difficult. Here are some hints that might make writing a good introduction easier for you.

- Try for a lively way of beginning your essay. Saying “In this essay I will be discussing. . .” is clear, but dull.
- Keep your introduction short. Avoid long-winded rambling introductions. Most essays are best begun with a one-paragraph introduction.
- Don’t be too abrupt unless you deliberately intend to jolt the reader.
- Avoid introductions that depend on the title for their meanings. Here is an example.

This is an extremely dangerous occupation and not one recommended for the faint-hearted.

Rather, identify the subject of your writing in your introduction.

Fire fighting is an extremely dangerous occupation and not one recommended for the faint-hearted.

- Avoid using *I*, *we*, and *you* in essays that call for literary and historical criticism or analysis. However, in personal essays, “I” is appropriate.
- Don’t discuss your thesis statement in your introduction. You should introduce and state the main idea of your essay, but don’t begin your defence and support of your thesis until the first paragraph after the introductory paragraph.
- Avoid apologetic introductions, such as “Although I am not an expert on being a good student, I believe that we must encourage our youth to take their education seriously.”

2. Explain the shortcomings of each of the following introductions.
- This is one of the most exciting sports.
 - In this essay I am going to write about the reasons for the popularity of recreational scuba diving.
 - Many people are taking up the sport of recreational scuba diving because it is easy to learn, it is educational, and it gives people an opportunity to experience adventure. Scuba diving lessons only require about twenty-five hours of your time to teach you the basics for your first open-water dives. The lessons are organized into five easy-to-learn modules.

Compare your responses with those in the Appendix, Section 3: Activity 3.



Sample Introductory Paragraph Techniques



You want your opening paragraph to capture your reader's attention and make the reader want to read on. There are a variety of ways to hook your reader in the first few sentences.

- You can begin by asking the reader a **question**. Consider the following example.

Have you ever considered learning how to scuba dive? Many people are taking up the sport of recreational scuba diving because it is easy to learn, it is educational, and it gives people the opportunity to experience adventure.

- Your introduction may use a **funnel** approach. As the name suggests, this type of introduction moves from a general or broad statement to a narrow or specific thesis. It attempts to suggest a link between the reader and the essay. Consider the following example.

Throughout the ages, humans have wanted to explore the depths of the sea. Most people have vicariously experienced these depths through Jacques Cousteau's televised adventures. Today, many people are taking up the sport of recreational scuba diving because it is easy to learn, it is educational, and it gives people the opportunity to experience adventure.



*Chronological:
arranged in the
order in which
the events
happened*

- If your essay shows the **chronological** development of something, you may want to use the **frame** introduction. This introduction presents the beginning and the end of the development that the essay will discuss. It acts as a frame for the whole essay. Consider the following example.

In the first session of your scuba diving lessons you will learn about breathing under water, and you will practise breathing techniques at the bottom of the swimming pool in twelve feet of water. By the end of your fourth session you will be ready for the same experience in the clear, open waters at a depth of thirty feet in Lac Beauvert. Scuba diving is an easy-to-learn and educational sport that offers you adventure after as little as twenty-five hours of training.

- Open your essay with an **anecdote** (little story) to arouse your reader's interest. Consider the following example.



The only thing you hear is the sound of your own slow breathing on a regulator. You look to your right and see a school of rainbow-coloured parrot fish nibbling on the coral reef beside you. Beneath you a crab scuttles in and out of the rocks searching for a place to hide. You cross your arms, sit back, and experience the undersea world—just as relaxed as if you were watching a Jacques Cousteau television special. Today, many people are taking up the sport of recreational scuba diving because

it is easy to learn, it is educational, and it gives people the opportunity to experience adventure.

- You can also begin by **correcting a common misconception**. Consider the following example.

Some people believe that scuba diving is for the young, athletic person who wants to live on the edge in the depths of the world's oceans. Not so! Today, all kinds of people are taking up the sport of recreational scuba diving because it is easy to learn, it is educational, and it gives people the opportunity to experience adventure.

- Opening your essay using a **quotation** is also effective in getting someone's attention. Be sure that you explain the quotation right away. Consider the following example.

"Ever since you were a kid you've wanted to try it (PADI—Professional Association of Divers)." You can do it! Today, all kinds of people are taking up the sport of recreational scuba diving because it is easy to learn, it is educational, and it gives people the opportunity to experience adventure.

- Introductions may begin with the definition of a **key term**. Consider the following example.

SCUBA — self-contained underwater breathing apparatus—it sounds like a mechanical device rather than the sport that all kinds of people are enjoying. Scuba diving is easy to learn, it is educational, and it gives people the opportunity to experience adventure.

- You can also begin your essay by dividing your topic into [the order it will follow](#) or the type of development you will use. Consider the following example.

Many people in the thirty-five-plus age group are looking for a sport that they can enjoy while on vacation in the tropics each winter. They have found golf to be too expensive, suntanning too unhealthy and boring, and rock climbing too dangerous. The answer to their search is scuba diving. By comparing recreational scuba diving to alternative pursuits, many new divers find that scuba diving is easier to learn, teaches them a lot about the world beneath the sea, and provides them with an opportunity for adventure.



3. Try using the two following approaches to write an introduction for the thesis statement you wrote earlier in Activity 3 (question 1.a.) on the topic *A first date is an interesting experience*.
 - a. Open with a question.
 - b. Begin with an anecdote.

Compare your responses with those in the Appendix, Section 3: Activity 3.

4. Now write an introduction for your essay.

Refer to the Appendix, Section 3: Activity 3 for helpful comments.

Now that you have an introduction to your essay, it's time to consider the body of your essay. Activity 4 will show you how to develop the paragraphs that make up the body of your essay.

Activity 4: The Middle Paragraphs



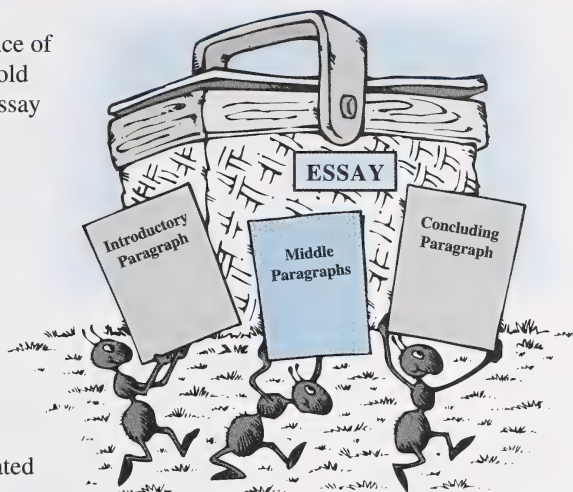
Essays are made up of paragraphs. Each paragraph alerts your reader to the entrance of a new idea or further development of an old idea. The “middle” paragraphs in your essay provide your reader with examples and evidence to stress and clarify the major ideas outlined in your thesis statement.



Read page 302 and the infobox on page 303 of *In Flight* for information about middle paragraphs.

Good paragraphs have three main parts: a **topic sentence** which expresses the main idea; one or more supporting sentences that develop the idea using related details, facts, reasons, and examples; and a closing sentence that reinforces the main idea and lets the reader know you’ve completed your thought.

The information in a paragraph can be organized to follow a variety of “shapes.” These shapes are not literal images, but ways to describe the flow of information in a paragraph. Use these “shapes” to help you read and find the main idea in essay paragraphs. (Remember, when you write an essay, you can also use these shapes to add variety and impact to your writing!)



FUNNEL

You can begin the paragraph with a broad topic sentence. From that overarching statement, you can add support and details that funnel downward to a sharp focus on the main idea at the end.

DIAMOND

You can set the topic sentence in the middle of the paragraph and build up to it with details of increasing importance. Then taper down to a closing sentence that provides a transition to the next paragraph.

PYRAMID

You can place your topic sentence at the end of a paragraph. Develop the paragraph from the bottom up by building up compelling details and logic, and the final topic sentence will also work as a natural conclusion.

Paragraph SHAPES

HOURLASS

You can begin the paragraph with a topic sentence and end with a strong restatement of it. Your supporting material should be sandwiched between the two in a logical way.

Funnel

Scuba diving is a safe, enjoyable sport; but precautions must be taken to ensure that there will be no problems. As in other sports, competence, good judgement, alertness, and physical fitness all play an important role. Scuba diving is, however, a sport that also relies heavily on technical equipment that must be checked, monitored, and expertly maintained. Check your equipment carefully before each dive, and never dive alone.

Don't take chances with your life.



Diamond

Scuba diving is a safe sport, but you need to take the proper precautions.

Scuba diving is a sport that relies heavily on technical equipment that must be checked, monitored, and expertly maintained.

Check your equipment before each dive, and always dive with a partner. When you make safety your first priority, you and your partner can dive with confidence and enjoy everything that the sport has to offer—like exploring sunken ships.

Pyramid

Scuba diving is a sport that has a great deal to offer. There are, however, a few things to keep in mind, so that you can enjoy the sport with peace of mind.

Scuba diving is a sport that relies heavily on technical equipment that must be checked, monitored, and properly maintained. Always make safety your first priority! **Check all of your equipment before each dive, and always dive with a partner.**

Hourglass

Dive with a partner at all times, and routinely and thoroughly check your equipment before each dive.

When you make safety your first priority, you and your partner will be able to dive with confidence and enjoy everything that the sport has to offer:

breathtaking underwater scenery, fascinating plants and animals, exploring sunken ships, and so on. **When you and your diving partner have checked your equipment, then, and only then, is it time to have fun.** Enjoy yourselves!



1. Examine the first paragraph of “A Short History of Love” in *Glide Path*, and identify the main idea and whether the paragraph shape is that of a “funnel,” “pyramid,” “diamond,” or “hourglass.”
2. In his attempt to persuade his readers, Lawrence Stone uses evidence to support his claim about romantic love. How does he support his position through the remainder of his essay?
3. Reread the third paragraph in the essay “A Short History of Love.” State the topic sentence of this paragraph and list the details and examples given to support the topic sentence.
4. Write a middle paragraph for the first major point in the thesis statement, “The most effective students are those who attend school regularly, complete their homework and assignments, and who participate in class.”

Compare your responses with those in the Appendix, Section 3: Activity 4.

Spend some time now writing the middle paragraphs of your essay.

Remember that each of your paragraphs can be organized into a variety of shapes (funnel, pyramid, diamond, hourglass) which are ways to describe the flow of information in a paragraph.

Activity 5: The Conclusion



You’ve almost made it to the end of your essay; all you have left to do is to write a concluding paragraph in which you summarize your ideas and leave your readers with something to think about.



Read pages 304 of *In Flight* for more information about writing a concluding paragraph.

Your essay should not come to an abrupt stop, nor should it sputter out; rather, it should have an impact on your readers, convincing them that you’re knowledgeable about your subject.

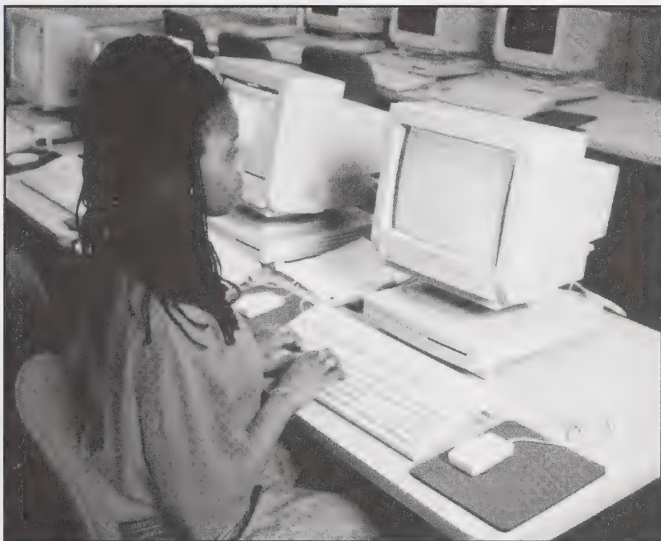


PHOTO SEARCH LTD.

The following are suggestions for good concluding paragraphs:

- You can end your essay by reasserting your thesis. Consider the following example.

Scuba diving is easy to learn, it's educational, and each dive is an adventure. Why not become one of the many people taking up the sport of recreational scuba diving?

- You can end your essay with an appropriate quotation. Consider the following example.

The famous actor John Smith took scuba diving lessons in order to do the thrilling underwater scene in the movie "Kill Me Twice." After that scene was shot, he remarked that "scuba diving is both as soothing as a stroll in the park and as exciting as a rollercoaster ride—only much wetter." Come on and get wet! Take up recreational scuba diving today!

- You can end by restating the main points of your essay. Consider the following example.

Scuba diving is fun, safe, and educational. The equipment is relatively inexpensive compared to some other popular sports; and with common sense and the proper attention to maintenance, it is one of the safest sports. Give it a try! You won't be disappointed.

- You can end by stating the importance or value of your essay subject. Consider the following example.

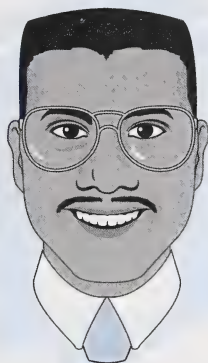
If you've tried all the other sports and found them to be dull and repetitive, prohibitively expensive, or too risky, give recreational scuba diving a try. It may be the sport for you!



1. Write a concluding paragraph for the sample essay topic "What makes an effective student?"
2. Reread the concluding paragraph of "A Short History of Love" on page 163 of *Glide Path*. What technique for concluding his essay does Lawrence Stone use?

Compare your responses with those in the Appendix, Section 3: Activity 5.

Now write the concluding paragraph for your essay.



Remember, the formula for writing an essay that is presented in this section is a very basic recipe. There are many variations and other formulas from which to choose.

Follow-up Activities



If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help



1. If you have access to a VCR, try to get hold of the video "The Persuasive Essay," a component in the ACCESS Network series *Communicating with a Purpose* (#VC213205). In this video you'll see a role-play interview with Jonathan Swift, a famous Irish essayist of the eighteenth century. The video talks about writing a persuasive essay in particular, but gives valuable advice for essays of all sorts. The first half of the film will expand your knowledge of persuasive techniques and discusses fact and opinion. The last half of the video is about limiting your topic, controlling the tone, and using a thesis (the main point the author wishes to make). The part discussing the body of an essay includes directions for developing an essay, and finally discusses how to write a good conclusion. All of these matters are discussed in light of Swift's famous satirical essay, "A Modest Proposal," whose subject of what to do with "excess children" is disturbing until you find out that it was written to shake wealthy people out of their laziness in eighteenth-century Ireland and England.



Viewing the video will give you a good overview of how to go about writing an essay.

After you've viewed this video, refer to the Appendix, Section 3: Extra Help.

2. Anything you write should begin with a strong opening. How can you interest your reader and make that person want to read on? Earlier in this section you read about eight techniques for opening with a bang. Match the type of introduction with its example. If you need help, refer back to the descriptions and examples of “Sample Introductory Paragraph Techniques.”
- i. using the funnel approach
 - ii. using the frame approach
 - iii. using an anecdote
 - iv. using a question
 - v. defining a key term
 - vi. using a quotation
 - vii. correcting a common misconception
 - viii. suggesting the order or type of development that will follow
- a. There was an old man who went to Vancouver to visit friends and died suddenly. His family asked to have his body flown back to Calgary. When the oldest son went to the airport to take possession of the body, he was told there had been a mix-up and the body had been put on the wrong plane. “Where’s the body now?” the son asked. “In Frankfurt, Germany,” the embarrassed agent replied. “That’s all right,” the son smiled, “my father always loved to travel.” Which only goes to show that no subject—even death—is too serious for laughter.
- b. Laughter—an expulsion of air from the lungs producing a loud burst of sound. At least, that’s how the dictionary attempts to explain it. But laughter is much more than a description of sound; it encompasses a range of responses to the infinite variety of life. Some might say that laughter is life, because without laughter we would not be human. At the very least, laughter is one of the things for which life is worth living.
- c. “I love to laugh,/Long, loud and clear;/I love to laugh,/It’s getting worse every year!” Unlike Uncle Albert in the Walt Disney film *Mary Poppins*, few people can get away with laughing their days away. The world is a serious place, and for the jobs offering the most money and prestige, only serious people need apply. Yet more and more, medical experts are telling people that lowly laughter may be the best medicine they have for ensuring a healthy, satisfying life.
- d. Somewhere around the dawn of recorded time, humans invented the wheel, and shortly after, when one of them fell off the wheel, came the first joke. In the thousands of years since, people have invented millions of more sophisticated objects, but the first joke still remains a source of laughter. Technology may change, but slapstick humour is still the same.
- e. Emotions are one of the things that distinguish human beings from other creatures. From a very early age, people show fear, sadness, excitement, jealousy, and many other emotions. Emotions are what provide much of the variety in life, and few emotions come in such a variety of forms as laughter.

- f. Laughter is more than the simple enjoyment of a joke. It is a response to life. One lives as one laughs—fully and well, or feebly and fitfully. A comparison of people who laugh a great deal with those who seldom laugh will show that the laughers' lives are clearly superior in mental alertness, creative talent, and ability to relate to others.
- g. Is laughter disappearing? Pick up any newspaper these days and look at the headlines. Anger and abuse spill across the pages. Every other disagreement seems to end in lawsuits or bloodshed. Are we losing our ability to laugh, or are our lives becoming so hectic that we are unable to take the time to see the humour in our lives? As surely as we make time for work, we must make time for laughter.
- h. Over the years, there have been many misconceptions about laughter. In the Middle Ages, when life was hard and there was little to laugh about, laughter was often regarded as madness. To the Puritan mind, laughter was something to be feared; for a laughing fellow was an idle fellow, and an idle fellow was a tool for the devil's work. Fortunately, times and attitudes have changed. Today, we regard the ability to laugh as one of the best indicators of normalcy in a person.



Compare your responses with those in the Appendix, Section 3: Extra Help.

Enrichment

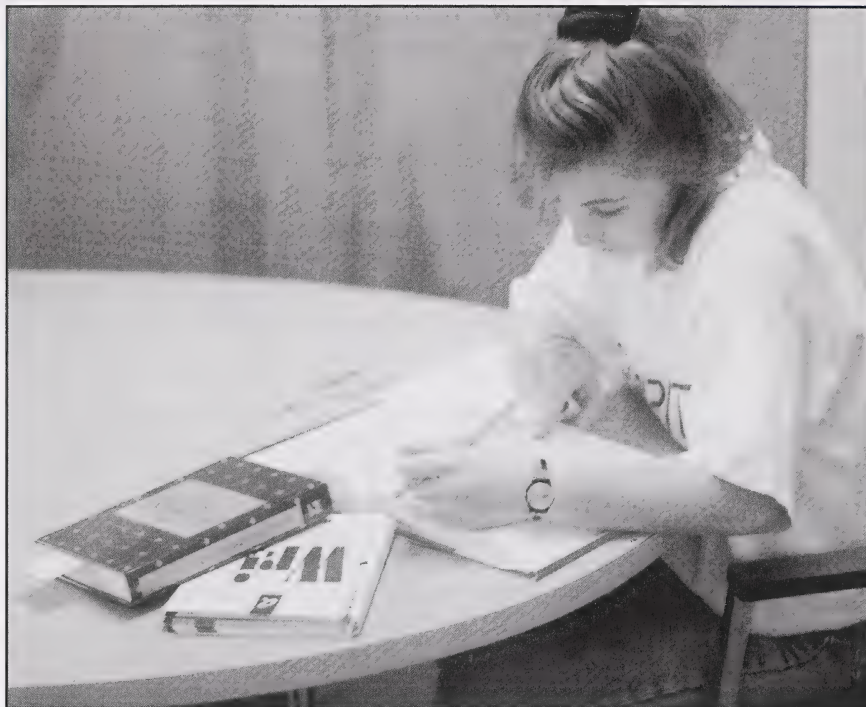
Writers need to pay attention to their sentences to make sure that they can easily be understood. In the short story "Flowers for Weddings and Funerals," Sandra Birdsell has carefully selected her words and carefully structured her sentences to say what she wanted to say. Then she *polished* her writing to ensure she communicated clearly with her readers.

Written communication is one of the most common ways for you to demonstrate your ability to accomplish many learning tasks and assignments. It is essential, therefore, that you eliminate the barriers to written communication by expressing yourself in clear, complete sentences.

Remember, a barrier to communication lessens the effectiveness of the communication. It may also prevent the communication entirely.



Your Essay: Revising Sentences for Clarity and Correctness



The Sentence Fragment

Sentence fragment: a part of a sentence punctuated as if it were a complete sentence

Subject: a noun or pronoun and related words that indicate who or what a sentence is about

Predicate: the part of the sentence that contains the verb and all words related to it

In oral communication, you often use **sentence fragments**. In written communication, you're expected to write in complete sentences. Only under very specific conditions are fragments appropriate for written communications. For example, experienced writers may use a sentence fragment in writing to create a special effect. Inexperienced writers usually do not use fragments on purpose to create a special effect. They often use fragments because they do not know they are writing fragments.

A fragment is part of a sentence that is punctuated as if it were a complete sentence. A complete sentence has both a **subject** and a **predicate**. A complete sentence expresses a complete thought. A sentence fragment lacks either a subject or a predicate.

The problem with using sentence fragments, especially in written communication, is that your audience is much more likely to misunderstand what you want to communicate. Sentence fragments do not contain all of the information that an audience needs in order to know exactly what you're trying to say.

Writers who are effective communicators generally avoid using sentence fragments or use them sparingly in order to create a particular effect. Skim briefly through any books, magazines, or newspaper articles that you have at hand. You'll see that most of the sentences are indeed complete. Although sentence fragments are normally avoided in most forms of written communication, most people use sentence fragments a great deal when they speak.



Where've you been all day?

In school.

What did you learn?

About sentence fragments and other stuff.

What's a sentence fragment?

A sentence fragment is a part of a sentence that gets used as if it were a complete sentence. For example, when you asked me where I've been all day, I said, "In school." *In school* is a sentence fragment.

What would you have to do to make it a complete sentence?

Well, a complete sentence needs both a subject and a predicate. The subject is the thing that the sentence is about; the predicate contains the verb and all of the information about what the subject did. The fragment *In school* needs both a subject and a verb.

So, if you had answered my question in a complete sentence, you could have said, "I (subject) was (verb) in school."

Yeah, that's right.

Okay. And when I asked what you learned, you again answered using a fragment, didn't you?

What did I say?

You said, "About sentence fragments and other stuff."

Oh yeah.

So let's see. To make that fragment a complete sentence you'd again have to add both a subject and a verb. You could have said "*I learned* about sentence fragments and other stuff."

Yes, that's right. I never really thought about it, but we sure do use a lot of sentence fragments in everyday conversation, don't we?

I guess there's nothing wrong with using fragments in face to face communication. If you get confused because of a sentence fragment, you can always ask the speaker for clarification. But in written communication, I'd say sentence fragments could sometimes be serious communication barriers.

Gosh we have dull conversations.

Yeah. Let's work on getting a life.

There are three common causes of sentence fragments:

- using a phrase as a sentence (A phrase lacks either a subject or a predicate, or both.)



INCORRECT

Supplies flowers for weddings and funerals.

CORRECT

My Omah *supplies* flowers for weddings and funerals.

(Subject) (Verb)

(Predicate)

Clause: a group of related words that contains both a subject and a predicate and that functions as part of a sentence. A clause is either dependent or independent.

Dependent clause: a clause that does not express a complete thought. When it is punctuated as if it were a sentence, it is called a sentence fragment.

- using a **dependent clause** as a sentence (A dependent clause has a subject and a predicate, but it does not express a complete thought.)

INCORRECT

While I waited for her to come from the house.

CORRECT

While I waited for her to come from the house, I searched the ground beneath the tree to try to find out what offends her so greatly.

- beginning a statement with one construction and then stopping or shifting to another

INCORRECT

My father, being the town's barber.

CORRECT

My father, being the town's barber, would know.

1. In your notebook, label the following sentences as sentence fragments (F) or as complete sentences (C).
 - a. I swept that floor already.
 - b. My mother, who is the president of the club, having left the minutes at home.
 - c. With only fifty cents.
 - d. Because you are waiting, you may read a magazine.
 - e. Even though we have known each other for years.
 - f. Into which we launched the boat.
 - g. While I was weeding the garden, it began to rain.
 - h. Steven and his new wife.
 - i. Bring it tomorrow.
 - j. After you exercise, take a shower.

Compare your responses with those in the Appendix, Section 3: Extra Help.

Run-on sentence: two or more closely related independent clauses written as one sentence with no punctuation

The Run-on Sentence or Fused Sentence



Independent clause: a clause that expresses a complete thought and that can stand alone as a complete sentence

A run-on sentence develops when one sentence runs into another one. You finish one **independent clause** and go on to write another without putting any punctuation in between.

INCORRECT	I find it hard to understand his kind of freedom he will have the space and time to make his wine at leisure.
CORRECT	I find it hard to understand this kind of freedom. He will have the space and time to make his wine at leisure.

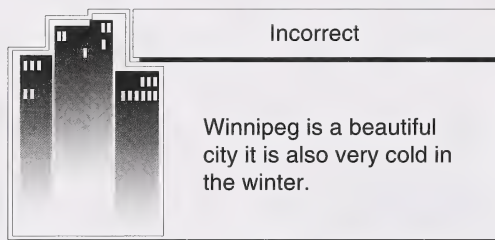
The Comma Splice

Comma splice: a sentence error in which two or more independent clauses are joined together with only a comma

A **comma splice** occurs in a sentence when two or more independent clauses are joined together with only a comma; “splicing” the sentences together with only a comma is not enough.

INCORRECT	I am intrigued by the patterns the sun has baked into the river bank, octagonal shapes spread down to the willows.
CORRECT	I am intrigued by the patterns the sun has baked into the river bank. Octagonal shapes spread down to the willows.

There are four methods for correcting run-on sentences and comma splice errors. Consider the following faulty sentence:



- You can insert a period and make two sentences.

CORRECT Winnipeg is a beautiful city. It is also very cold in the winter.

- You can insert a comma and a **co-ordinating conjunction**.

CORRECT Winnipeg is a beautiful city, but it is also very cold in the winter.

- You can subordinate one of the clauses and insert a comma.

CORRECT Although Winnipeg is a beautiful city, it is also very cold in the winter.

- You can correct the error by inserting a semi-colon.

CORRECT Winnipeg is a beautiful city; it is also very cold in the winter.

Co-ordinating conjunction: a word that joins other words or groups of words. Examples of co-ordinating conjunctions include and, or, and but.

2. Use all four methods to correct the following run-on sentence:

INCORRECT I have never eaten chocolate-coated ants I am sure I won't like them.

- a. Insert a period and make two sentences.
 - b. Insert a comma and a co-ordinating conjunction.
 - c. Subordinate one of the clauses and insert a comma.
 - d. Correct the error by inserting a semi-colon.
3. Use all four methods to correct the following comma splice:

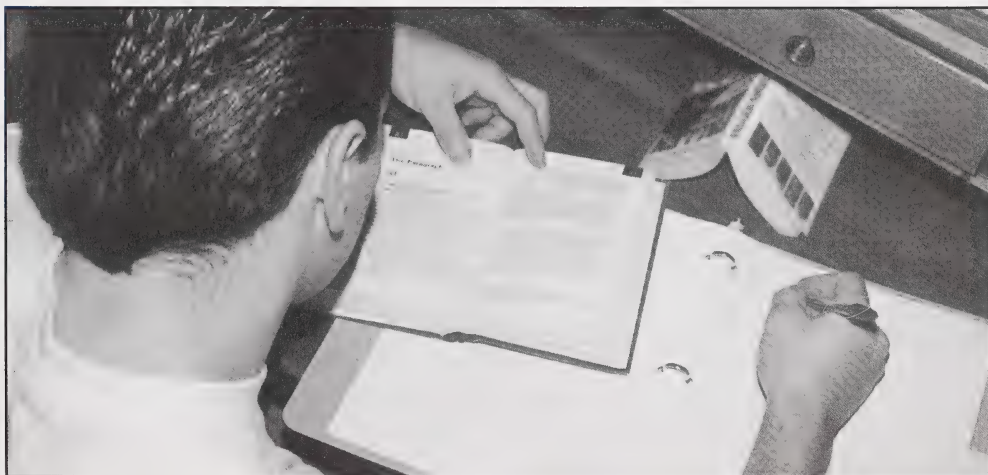
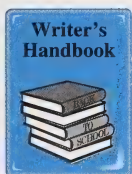
INCORRECT Writing is an important skill, it takes time to develop.

- a. Insert a period and make two sentences.
- b. Insert a comma and a co-ordinating conjunction.
- c. Subordinate one of the clauses and insert a comma.
- d. Correct the error by inserting a semi-colon.

Compare your responses with those in the Appendix, Section 3: Extra Help.

A good sentence communicates effectively. If you are trying to decide whether or not a sentence is clear and complete, ask, "Does it make sense?"

For more help in polishing your sentences, refer to the sections in your handbook on run-on sentences and comma splices or by looking up in the Index the grammatical terms you've learned in this activity.



4. Each of the following sentences could be corrected using more than one method. Correct each of the sentences using the specified method as outlined in the following box.

Four Ways to Correct Comma Splices and Run-on Sentences

- Method 1. Connect two independent clauses with a comma plus one of these coordinating conjunctions: and, but, for, or, nor, yet, so.
- Method 2. Separate the two independent clauses with a semi-colon.
- Method 3. Make the two independent clauses into two sentences by using a period.
- Method 4. Change one of the independent clauses into a subordinating clause.

- a. Use Method 2 to correct the following sentence:

Understanding poetry is not so difficult it becomes easier with practice.

- b. Use Method 4 to correct the following sentence:

English 33 is my favourite subject, I get good grades.

- c. Use Method 1 to correct the following sentence:

I enjoyed Christmas dinner I ate too much.

- d. Use Method 3 to correct the following sentence:

Susan called last night, she is getting married in May.

Compare your responses with those in the Appendix, Section 3: Extra Help.

Writing Effective Paragraphs

It seems quite easy to write sentences, but sometimes a novice writer finds it difficult to create a comprehensible paragraph. Usually this failure is due to one of two problems:

- The paragraph is not limited to one main idea.
- The paragraph does not clearly illustrate a point.

A paragraph is a convenient way to lay out and organize ideas in an essay. It creates an orderly development of the main idea and provides smooth connections between the sentences as it leads up to a satisfying closing sentence. Simply put—you want to state an idea and then develop it using description and examples in order to create the scene or picture in your reader's head.

5. Try writing effective paragraphs for each of the following topic sentences. Write the topic sentence and then create three other sentences to support the topic sentence; finally write a sentence to clinch the main idea. Remember that your supporting sentences must be related to, but more specific than, the topic sentence. Your final sentence should be somewhat broader again, like the topic sentence.
- Advertising causes consumers to spend money by declaring last year's fashions outdated every season.
 - My most prized possession is _____. (Fill in the blank with whatever you consider your most prized possession.)

Compare your responses with those in the Appendix, Section 3: Extra Help.



Variety is desirable in writing if you wish to maintain your reader's interest and attention. Every sentence does not need to be arranged in the same way. You can create variety in your sentences by moving certain parts around. However, you must be careful where you place them so that you don't interfere with clarity.

Here is an example of what is meant by variety.

No Variety

The writer of some of the world's most famous plays was William Shakespeare. Shakespeare was born in 1564. He was born in Stratford-upon-Avon. His father was a glover who owned his own shop. William likely attended the local grammar school. He would have learned to read, write, and recite at school. Theatrical entertainment would have been part of young Shakespeare's experience of growing up. Groups of entertainers travelled through the English countryside performing plays. His world was one of stern discipline and local colour and enthusiasm.

Variety

The creator of some of the world's most famous plays, William Shakespeare, was born in 1564 at Stratford-upon-Avon. His father was a glover who became master of his own shop. It is likely that William attended the local grammar school where he learned to read, write, and recite. Although school was a disciplined and strict environment, Shakespeare would have been treated to theatrical entertainment in his youth by the groups of entertainers who travelled the English countryside performing plays. His experience of growing up was a contrast of stern discipline and local colour and enthusiasm.

Usually the best time to consider variety is at the revision stage of your writing process. Carefully examine the words you've chosen and the kinds of sentences you've written. Could you make your writings more interesting and keep your reader engaged by changing a few sentences or some of the word order?

Transitions:
words and
phrases that
relate sentences
and parts of
sentences to
each other

Transitions are words and phrases that help to relate sentences and parts of sentences to each other. They create "bridges" which help one idea flow smoothly to another. Transitional terms also help in creating variety in sentences.

Some common transitions include words such as *and*, *also*, *another*, *in addition*, *similarly*, *but*, *although*, and *because*.



Refer to your handbook for further information about transitions. Depending on the handbook you're using, you might find this information under one of the following headings: transitions, transitional devices, transitional expressions.

6. See if you can make the following paragraph more interesting by adding variety through the use of transitions and sentence and word order changes. You do not need to add any information.

The way time passes can be strange. The mind's sense of time can be changed. I remember an experience that can show this. It happened one summer at the lake. I was riding in the tube being pulled behind the boat. The boat was making an outside turn and my tube was skimming across the flat water. I knew that it would tip if my friend in her tube bumped into me. I never saw her hit me. I remember tumbling through the air. It was a strange feeling. I hit the water. My water shoes flew off my feet. I continued to somersault under the water. I could feel my lifejacket pulling up over my chin. I thought I was going to run out of air. All of a sudden I was at the surface. The entire episode must have only taken a few seconds. To me it seemed like ten minutes had passed since I had hit the water.

Compare your response with the one in the Appendix, Section 3: Enrichment.

Conclusion

In Section 3, you learned a traditional method for writing a personal essay, and after selecting your topic, you followed its steps from the prewriting stage to the final draft. In between, you learned how to stay on track with your writing by creating a plan or outline and writing a thesis statement. You learned a few strategies for developing an effective introduction, and you explored various methods for structuring the middle paragraphs of your essay. Finally, you examined various ideas for effectively concluding your essay. If you have not yet done so, now is the time to carefully revise and edit your final draft.

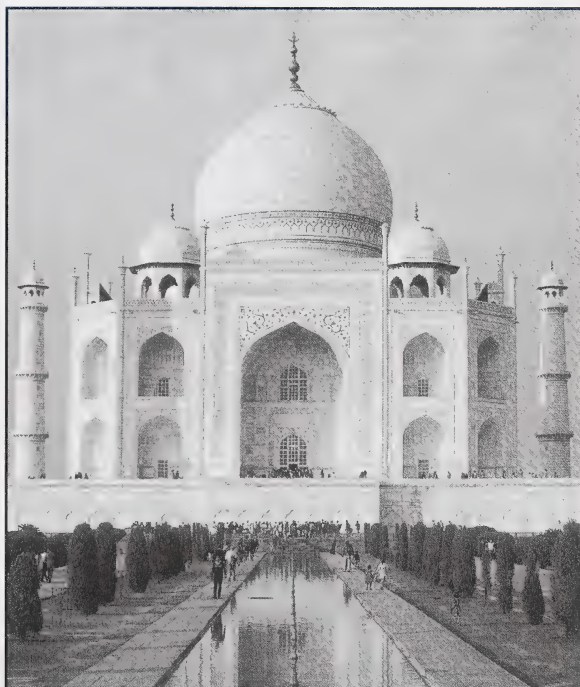
Assignment
Booklet

ASSIGNMENT

In your Assignment Booklet complete the assignments for this section.

MODULE SUMMARY

In this module, through examining a variety of love poems, you identified and applied imagery and you compared the values and conflicts expressed through various literary texts. You found how love is not always happy and how sometimes it comes to an end. You identified examples of foreshadowing and made inferences about characters' personalities based on story details. You looked at how decisions in love can change your relationships as you're challenged to make difficult choices. Finally, you learned how to write an effective essay from the engaging introduction through to the concluding paragraph.



Assignment
Booklet

ASSIGNMENT

In your Assignment Booklet complete the final module assignment.

Appendix

	Glossary
	Suggested Answers

Glossary

allusion: in literature, a reference to someone or something with which the writer assumes the audience will be familiar

clause: a group of related words that contains both a subject and a predicate and that functions as part of a sentence
A clause is either dependent or independent.
See **dependent clause** and **independent clause**.

colloquial: like ordinary conversation

comma splice: a sentence error in which two or more independent clauses are joined together with only a comma
See **independent clause**.

compression: in writing, the reduction of words, usually resulting in an intensification of meaning

connotation: the meanings associated with a word; the feelings or mental images attached to a word

co-ordinating conjunction: a word that joins other words or groups of words
Examples of co-ordinating conjunctions include *and*, *or*, and *but*.

context: the clues in a sentence or passage that help the reader determine the meaning of a particular word or phrase

dependent clause: a clause that does not express a complete thought
When a dependent clause is punctuated as if it were a sentence, it is called a sentence fragment.
See **clause** and **sentence fragment**.

diction: word choice

emotive language: a choice of words that reveals a bias or opinion

essay: a short piece of nonfiction writing that presents the writer's point of view about a particular topic

figurative imagery: a comparison of one thing to another in order to form vivid mental pictures and create associations in the reader's mind
See **figure of speech**.

figurative language: language that uses figures of speech like metaphors and similes to achieve a special effect and help readers or listeners see something in a new way

figure of speech: an expression used to create an effect by associating or comparing one thing with another; an expression in which words are used in an unusual way to create a special effect
See **metaphor**, **simile**, and **hyperbole**.

foreshadowing: providing a hint about events that will occur later in a story

hyperbole: obvious and deliberate exaggeration

imagery: painting pictures with words
See **literal imagery** and **figurative imagery**.

independent clause: a clause that expresses a complete thought and that can stand alone as a complete sentence
See **clause**.

infer: to come to a conclusion about something after you have carefully considered the evidence; to come to a conclusion through reasoning

inference: a conclusion arrived at by weighing the evidence

literal imagery: a straightforward description of something

literal speech: language in which the words used have meanings that are close to their dictionary meanings

metaphor: an implied comparison; a comparison of two unlike things without using the words *like*, *as*, or *than*

narration: the act of telling a story

narrator: the person who tells the story
The narrator is not necessarily the author but can be a character in the story.

persona: a character that a person adopts to present to the public

point of view: the position from which something is observed or considered

predicate: the part of a sentence that contains the verb and all words related to it

prose: ordinary written or spoken language

purpose in writing: the reason for writing—to entertain, persuade, inform, explain, describe, and so on

run-on sentence: two or more closely related independent clauses written as one sentence with no punctuation

sentence fragment: a part of a sentence punctuated as if it were a complete sentence

simile: a comparison of two unlike things using the words *like, as, or than*

speaker: the character who speaks to the reader in a poem

stanza: in a poem, lines that have been grouped together to form a unit or create a certain effect

stylistic device: a technique used by writers and speakers to create a particular effect
There are several stylistic devices discussed in English 33 including diction, variety in sentence length, tone, imagery, figurative language (figures of speech), irony, humour, repetition, exaggeration, and symbolism.

subject: a noun or pronoun and related words that indicate who or what a sentence is about

thesis statement: a statement expressing the main idea of an essay; the main idea that the writer wants to communicate to the audience

tone: a speaker’s or writer’s attitude toward a subject or audience reflected in the choice of words and in the emphasis placed on particular ideas or images

topic sentence: the sentence in a paragraph that states the main idea of the paragraph

transitions: words and phrases that relate sentences and parts of sentences to each other
Refer to your handbook for more information about transitions. Depending on the handbook you’re using, you may find information under these headings: *transitions, transitional devices, or transitional expressions.*

Suggested Answers

Section 1: Activity 1

- 1. The reader’s first indication that the story takes place in a foreign setting may be the names of the characters, Nene and Nnaemeka. Further clues include the mention of Nene’s address, “16 Kasanga Street, Lagos.” Lagos is the capital city of Nigeria. The discussion between the young couple continues to affirm the reader’s notion that the setting is foreign because arranged marriages are not common in mainstream Canadian society.
- 2. Responses will vary. The conflicting values of each man may be compared as follows.

Character	Views on the Role of Women	Views on Love	Views on Marriage
Okeke	• Women should keep silent. • Women should not work out of the home.	• Love has nothing to do with marriage. • What one looks for in a wife is good character and a Christian background.	• You marry from within your tribe. • Marriage is arranged. • Marriage is a series of negotiations.
Nnaemeka	• Women should have a voice in society. • Women should be allowed to work and keep a good home.	• You should be in love with the person you marry.	• It is all right to marry out of your tribe. • Marriage is a matter of personal choice.

3. Responses will vary. Here is one response written by an English 33 student from St. Albert.

Ultimately, as shown in the story, marriage is not really a private affair. In some cultures your spouse may be chosen for you. If you don't abide by your family's wishes, your relationship with members of your family may be strained for many years to come. Although one may think that making your own choice of a spouse is a private affair, the marriage brings two families together and this makes marriage more of a family affair. Even if you don't choose to see your family as a result of a dispute over who you marry, this too affects you, your spouse, and any children you may have. Marriage is a complicated and long-term affair that is happiest and strongest if it has the support of friends and family.

4. Responses will vary somewhat, but should look something like this. The dilemma, alternatives, and possible consequences of the three characters may be compared as follows.

Character	Dilemma	Alternatives	Consequences
Nene	to hold Nnaemeka to his promise to marry her or to encourage him to follow his father's wishes and tribal customs	- marry Nnaemeka - release him from his promise to marry her	- live with a man who cannot have contact with his family and his people because he married out of the established tradition - endure the treatment of those who believe that marriage out of one's tribe is wrong - not marry the man she loves for the sake of old traditional beliefs
Nnaemeka	to hold true to his value of marrying someone he loves or to follow his father's traditional values of having a marriage arranged for him	- marry Nene - marry the woman his father has arranged for him to marry	- endure the wrath of his father and his tribe for marrying against his father's wishes - never be able to see his family again - marry the woman he loves and be happy with his own family - hope his father will one day soften his views and accept him back - not marry the woman he loves

Okeke	• to uphold the traditions of his tribe or to allow his son to follow his own values	• allow his son to marry whoever he wants • ostracize his son for not abiding by his wishes and tribal traditions	• endure the treatment by the people of his tribe for allowing his son to marry outside the tribe • never speak to his son and his family again
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5. Here’s an example of a paragraph predicting the future of the relationships in the story.

When I read the following lines in the story, I began to think Okeke was beginning to soften his stance.

The sky was overcast with heavy black clouds and a high wind began to blow filling the air with dust and dry leaves. It was one of those rare occasions when even Nature takes a hand in a human fight. Very soon it began to rain, the first rain in the year. It came down in large sharp drops and was accompanied by the lightning and thunder which mark a change of season.

The change of season symbolizes a change of heart for Okeke as he realizes that he may die never having seen his grandsons. It is often said that people have not felt love until they have a grandchild. Okeke’s future relationship with his son and his family might have begun with him responding to Nene’s letter by inviting Nnaemeka and his two grandsons to come and visit him in the tribal village. Perhaps after this, Okeke would continue to correspond with Nene through letters before they met face to face. In the end, they would all come together as a family once again.

Section 1: Activity 2

1. Responses will vary. A sample follows.

Throughout the short story the narrator is confronting a common adolescent dilemma. She feels she must choose between her old familiar ties to her grandmother and her emerging new ties to a boy to whom she feels attracted.

2. Responses will vary. Here are some possible responses.

Value or Attraction	Reason for Rejecting or Choosing
Omah	The narrator is drawn to her grandmother because they share a special bond together through the garden her grandmother so tenderly cares for. At the same time, the narrator also rejects her grandmother when she chooses one Saturday to spend her time with Laurence instead of with her grandmother engaging in Bible study and cutting flowers in the garden.
Laurence	The narrator both rejects and chooses Laurence, too. She knows he isn’t like her and hasn’t been brought up like she has and, therefore, he doesn’t understand some of her values. However, she is also attracted to him and the somewhat “wild and reckless” side of him that is so foreign to her upbringing.

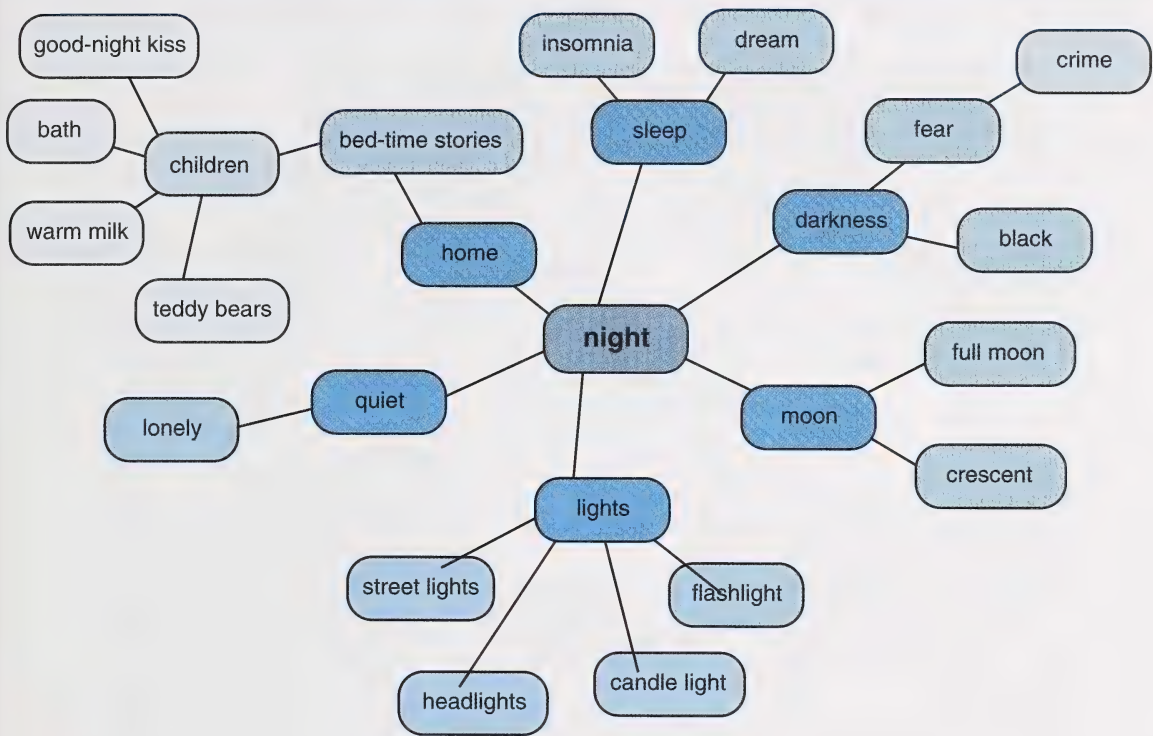
making Omah happy	The narrator experiences a clash of values with respect to the plums. She wants to make her grandmother happy by finding a use for the plums and she wants to make Laurence happy by finding him plums to make his wine. She knows her grandmother is delighted that the plums will be put to good use, but she doesn't tell grandmother the whole truth!
tradition	The narrator recognizes the importance of her Omah's tradition of providing flowers for weddings and funerals and the role she plays in bringing the orders and delivering the flowers. Her interest in Laurence draws her away from this task.
industry	The narrator is impressed with how hard Omah works and yet she never complains about the heat or the work. When Laurence wastes the tomato, she is angry with him because she knows the love and care her grandmother has put into growing it.
recognition	She values the fact that a crabapple variety is named after Omah; however, she realizes that Laurence would never understand the importance of this, and so she doesn't tell him.
respect for Omah's work, her values, and her way of life	The tomatoes symbolize for the narrator all of the dedication and caring her grandmother puts into her gardening. When Laurence smashes the tomato against the telephone pole, the narrator angrily rejects Laurence for his actions.

3. Response will vary, but here are some ideas with which you can compare your own.

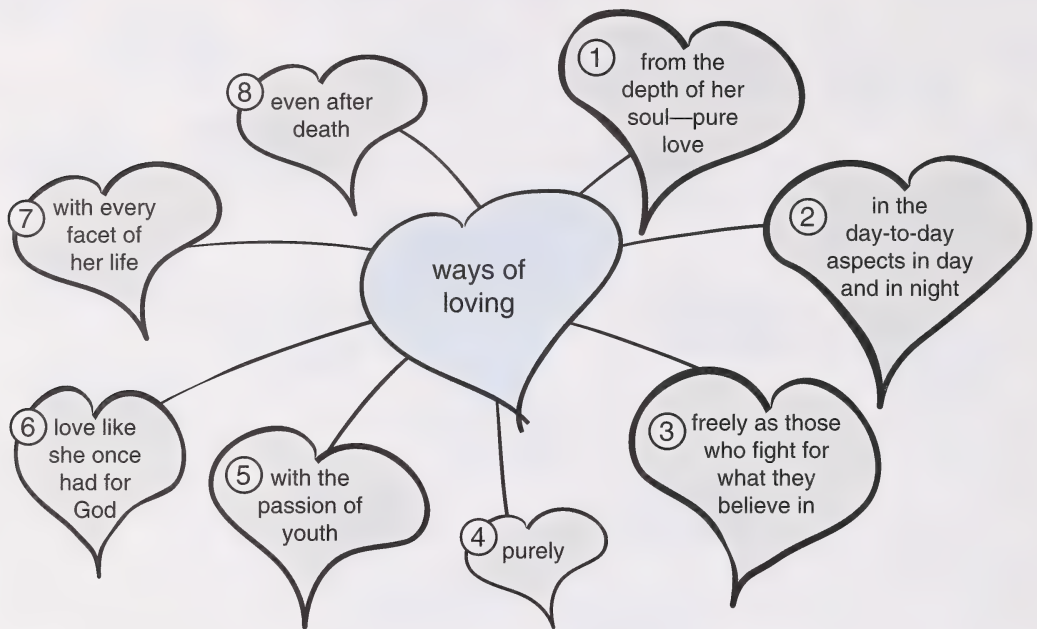
The author may have chosen the title "Flowers for Weddings and Funerals" to signify the beginnings (weddings) and endings (funerals) of relationships and how traditions (such as the grandmother's) continue to play a significant role in both kinds of events. In the story, the reader finds a young girl who is grappling with her inner feelings and values. Her relationship with her grandmother changes when the girl pursues a relationship with a boy who obviously has not been raised with the same values and traditions as the girl.

Section 1: Activity 3

1. Your clusters might not be as detailed as these examples.



2. Responses will vary somewhat, but should look something like this. The speaker loves him in eight different but related ways.



3. Lines 11 and 12 ("I love thee with a love I seemed to lose/With my lost saints. . .") suggests that the speaker experienced a time in her life when she lost faith in spiritual or religious beliefs. Her words tell how she doubted her beliefs at some point in the past.
4. The poem is about a man who is sad because he lost the woman whom he loved. There is a suggestion that he lost her because he took the woman for granted. The speaker now compares the memory of Anne's eyes with the magnificent beauty of the rising sun, but he admits with regret that he did not do so before when their love for each other was still strong. Now it is too late. Anne is gone, and all he has are the bittersweet memories of a love that once was.
5. There are many words that you may have come up with to describe the tone of this poem, such as sad, reflective, serious, longing, and so on. What different words did you come up with?
6. The poet is male, but the speaker of the poem is a woman. The poem is told from her point of view.

When you read poetry, it is important to realize that the poet and the speaker of the poem are often not the same person. Writers of literature frequently adopt a different role or *persona* (an artificial character a person adopts to present to the public) in order to tell their story more effectively.

7. Words that you may have chosen to describe the tone of this poem are happy, victorious, satisfied. Brainstorm with others in a group to add more words to this list.

8. Possible responses comparing the three love poems might look something like this.

	“Sliding Babies”	“A Red, Red Rose”	“A Birthday”
Speaker	• an all-knowing narrator (Omniscient)	• a man proclaiming his love for a particular woman	• a man or woman who is rejoicing in the love felt for another person
Example of Simile	• “She walked like Frosty the Snowman”	• “My love is like a red, red rose, That’s Newly sprung in June” • “My love is like the melodie That’s sweetly play’d in tune”	• “My heart is like a singing bird” • “My heart is like an’ apple tree” • “My heart is like a rainbow shell”
Example of Metaphor	• “she turned ripe apple red”	• “While the sands o’ life shall run”	• “The Birthday of my life Is come, my love is come to me”
Example of Hyperbole	• “each of them looked perfect”	• “Till a’ the seas gang dry” • “the rocks melt wi’ the sun” • “Tho it were ten thousand mile”	• no examples of hyperbole in this poem
Tone	• lighthearted	• exhilaration	• joyous

9. Responses will vary but may look something like this.

“Sliding Babies” is an effective choice of title for this poem because it provides a good example of irony—a situation in which the actual meanings of the young lovers are disguised by the playtime activity of sliding. On the surface they are “sliding babies,” but at a deeper, more private level, they are experiencing first love. The title aids the reader’s understanding by clearly defining the activity of the poem, while at the same time reinforcing the hidden activities of the boy and girl.

“A Birthday” is an effective choice of title for this poem because it creates a metaphor for what the speaker is feeling; the feeling of being in love is like having the birthday of your life! On one level it helps the reader’s understanding because almost everyone has experienced the joy and pleasure of a birthday, and you can therefore equate this feeling with the speaker’s ecstasy of being in love. On another level, a birthday signifies a new life or beginning which is also a very joyous occasion.

10. Robert Burns makes effective use of repetition on three occasions in his poem. The repetition of the word “red” to describe his love makes the reader believe that this is a very special rose. Perhaps this rose has intense colour like none other because it is “red, red”—just as his love is unique and like none other. The repetition of the title as the first line of the poem again draws the reader’s attention to the subject of the poem, reaffirming that she is the focus of the speaker’s attention. The repetition of the line “Till a’ the seas gang dry” (until all the seas have dried up) at the end of stanza 2 and the first line of stanza 3 emphasizes the speaker’s statement with regard to how long he will love her—forever!

Section 1: Follow-up Activities

Extra Help

1. Responses will vary. Several examples of more specific words have been supplied for each general word. If you have difficulty coming up with a specific word for this exercise, use a thesaurus. Use your dictionary to check the meaning of words that are unfamiliar to you. Note that the word *fish* can be either a noun or a verb.

run	<i>bolt, scamper</i>	hot	sweltering, scorching, searing, blazing, boiling
tree	oak, sapling, seedling, evergreen, redwood	ring	chime, toll, jingle, clang, reverberate, peal
red	scarlet, crimson, ruby, cherry, burgundy, rose	happiness	delight, joy, ecstasy, elation, euphoria, glee
shout	yell, scream, holler, scold, bark, roar, bellow	fish	angle, troll, lure, search, solicit, trawl, trout, tuna
car	convertible, sedan, wreck, limo, Corvette, Toyota	sit	rest, perch, roost, recline, squat

- The poet is telling you that the sea, though beautiful, is a killer.
- Examples of literal imagery from the poem “Sea Lullaby” include the following: “A treacherous smiler” and “In silvery light.”
- Two similes in the poem are “With color **like** blood” and “With teeth white **as** milk.”
- Throughout the poem, the sea is compared to a beautiful woman. In literature, giving non-living things human qualities is called personification.
- “Long fingers” washed “In silvery light” refers to lines of silvery moonlight on the water’s surface. It refers to the crests of the waves glistening in the moonlight as they roll onto the shore.
- Responses will vary. The impression is that the old man’s life was physically hard. Now, his body seems wasted and useless. He feels that his productive days are over. For him, days drag on as he sits and does nothing.

8. Responses will vary. Here's a possibility.



Informal language is characterized by such things as contractions, colloquial expressions, less elevated diction, and a sense of familiarity.

9. a. iii c. vi e. viii g. x i. ii k. v
 b. ix d. xi f. iv h. i j. vii

Enrichment

1. Responses will vary. Here are a few—rather personal—examples. Perhaps yours are more interesting.

- The clouds were like mountains of snow.
- The rows of stubble were as even as lines on a page.
- The hills in the distance were rolling like the swell of the sea.

2. Responses will vary. Here are some possibilities.

- a. The lake was as blue as the morning sky.
- b. The moon looked like a shiny dinner plate.
- c. The villain in the movie was like a wild animal.

3. Responses will vary. Here are some ideas.

- a. The breeze was a whisper.
- b. The car was a beast.
- c. That man is an island in the sea of humanity.

4. Responses will vary. Here are some examples.

- a. The playful breeze chased the ball around the yard.
- b. The car snorted, gasped—then rolled over and died.
- c. John Donne may have said that no one is an island, but that guy's surrounded by water on all sides.

These are trickier aren't they? That last one was especially tough, so don't worry if it stumped you.

5. Your response will depend on your experiences so far. After completing this section come back and see if you still agree with your answer.
6. Some of the differences you may have noticed between poetry and prose occur in the following areas:
- length
 - punctuation
 - word order
 - rhythm and rhyme
 - use of imagery and figurative language
7. Your answers will vary depending on your experiences with poetry. Here are some well-known poetic forms:
- sonnet
 - ballad
 - free-verse poetry
 - ode
 - limerick
 - haiku
8. Did you enjoy your poetry-writing experience? Are you pleased with the results? Would you be willing to share your poem with a reader?
9. a. The video suggests that you get ideas for a poem by viewing a photograph or picture, or by looking closely at an object.
- b. It is suggested that you arrange the sentences more vertically than horizontally. In other words, instead of writing the sentences from one margin to the other and dropping to the next line when space has run out (the way you would normally write prose), you should break the lines wherever you want. You can even arrange the words into a particular shape, such as a diamond, or whatever shape you think is most appropriate for your poem.
- c. You're reminded to think very carefully about the words that you are using. Try to use words that appeal to the sense of hearing, sight, smell, taste, and touch. Instead of just telling the reader about something, let the reader experience it. Use a thesaurus to help you find just the right word to convey a particular sensation or emotion.
- d. Revision is both the most difficult and most important part of writing a poem. When poets revise their poems, they make changes to the wording. They also find instances where words or ideas are repeated, and they decide whether the repetition is effective or whether it needs to be deleted. Another thing poets do during the revision stage is to adjust the shape or layout of the poem. The poet Lucy Brennan also stated that she usually revises a poem several times—even after she has had it published.

Section 2: Activity 1

1. a. "I Get Along Without You Very Well"—"thrill" (used in line 4)
"Thrill" not only makes the reader think of excitement, but it also reminds the reader of the shivering, trembling, or tingling sensation felt when a loved one puts a sheltering arm around the reader at some time.
- b. "I'll Never Smile Again"—"smile" (used repeatedly throughout the poem)
On the surface, "smile" is just that, a smile; but on a deeper level the poet shares her expression of grief through the word "smile" because she says she will never smile again due to her loss of a loved one. For the reader, the thought and image of a person never smiling is an effective and rich description of the intense sadness the speaker must be experiencing. Smiling is such an easy thing to do; if the speaker feels she'll never smile again, she must be experiencing deep-felt emotional pain.
- c. "The Taxi"—"taxi" (used in the title)
Of course, on the surface, a taxi is just a car for hire; however, a taxi is often the mode of transportation used to bring loved ones together to meet or to transport people away from loved ones. Riding in a taxi requires nothing of the occupants and so it is a place where people can cry or think deeply about recent meetings and experiences. Taxi drivers are also known to be good listeners for people who want to share their woes or stories as they travel to and from places.

2. The poet begins her expression of unhappiness by comparing the feeling in the world upon leaving a loved one to the lifelessness of the beat of a slackened drum. Her descriptions of the setting of the poem help intensify the difficulty and the harshness that increases as the distance between the two people increases. Examples include: “juted stars,” “ridges of the wind,” “streets. . .wedge you away,” “lamps of the city prick my eyes,” and “To wound myself upon the sharp edges of the night.” These are all sharp, hard images rather than comforting ones.

Section 2: Activity 2

1. Responses will vary but might include some of the following ideas:

- family
- different interests
- employment or unemployment
- social status and family background
- friends
- distance
- money and finances

2. Responses will be personal. A sample response from one student follows.

Yes, I do think that this short story provides a realistic portrayal of adolescent relationships. Like the relationship between Lulie and Graham, many adolescent relationships are intense but short-lived. Often when they are over, one person in the relationship is left wondering whether or not the relationship has come to an end, while the other person has already begun another relationship with someone else. The kinds of activities the characters in this story engaged in are also typical of adolescents: high school dances, going to the cafe, a girl wearing a boy’s ring, going out in couples on dates, etc.

3. Responses will vary. Some examples of Brooks’s effective use of imagery might include the following ones:

- “. . .two-pronged cottonwood tree that looked like Paul Bunyan’s arms raised in Hallelujah against the sky”
The reader can actually “see” this huge tree rejoicing in the love Lulie first feels in the beginning of the story.
- “. . .shimmying pickup with rust-lacy fenders”
The author creates both a picture for the reader of the old truck, as well as the feeling of riding along in the shaking old vehicle.
- “His sweater was warm and rough against my skin and smelled of laundry soap and shaving cream.”
By describing Graham’s sweater so vividly, the reader can both feel and smell the closeness Lulie is experiencing in the story.

4. The writer may have entitled this story “Paradise Cafe” because it is where Graham found his next girlfriend. It is an example of foreshadowing because you first read it as the title; but when you come across it again in the story, you know it is going to figure significantly into the events of the plot. It is one of those hints that foreshadows the outcome of the story.

5. Responses will vary, but a few examples of foreshadowing may include:

- “And I thought our love would last forever or at least six months. . .”
The reader knows early in the story that the love will not last very long.
- “Graham. . .pulled undone the apron strings of the older girl who brought our food.”
Graham likes to flirt, and this could be a sign that he won’t stick with Lulie for very long.
- “Suddenly he was cool and closed off. I went to hug him. He didn’t want to hug me back.”
Graham has already distanced himself from Lulie; he just can’t bring himself to tell her.
- “And time goes by so slowly/And time can do so much/Are you still mine?”
The words of the song Lulie listens to hint that she is questioning whether or not the relationship with Graham still exists.

6. Responses should look something like these written by an English 33 student.

Supporting Details Excerpt	Inference
"I've only been at the new school as long as you, Lulie, and besides, have you ever seen him without a football?" (page 26)	Myrna is a practical person when it comes to making early judgements about someone's character. The judgement she does make is based on what she sees someone doing.
"Every night I whispered his name over and over to the evening star that hung like a dazzling promise above the barn rooftop." (page 27)	Lulie thinks whether or not love lasts is based on playing into superstitious chants and sayings.
"Neil said, 'I liked the way the chef at her cooking school cracked an egg with one hand. Pretty neat trick.'" (page 28)	Neil is a fun-loving kind of guy who finds humour in the world around him. OR Neil is kind of a shallow and dumb guy who delights in the simple things in life.
"On her right hand was a fake gold ring. You could tell right away, because the skin around it was slightly greenish." (page 28)	Lulie is trying to make herself feel superior to the waitress Graham is flirting with. Lulie has a real gold ring from Graham that does not turn her finger green.
"I waited for him to come. I waited for him to call. But neither of those things happened." (page 30)	Graham is an insensitive jerk and he lacks the integrity to face Lulie and tell her that the relationship is over.
"She was lying on her bed, trying to feed a dried-up moth to her cat, Pinky." (page 30)	Myrna is not a typical teenage girl. She is a unique individual who is not easily grossed out.
"Then he kissed me and held me again and asked me to be his girl. All the time he was doing this, I kept my eyes wide open." (page 32)	Lulie has learned from her previous encounter with love and she enters this new relationship with her "eyes open."

Section 2: Follow-up Activities

Extra Help

Responses will vary somewhat. Talk to your teacher if you're unsure.

- | | | | |
|----------------|-------------|--------------|---------------------|
| 1. suave (+) | smooth (N) | slippery (-) | slimy (-) |
| 2. plain (N) | naked (-) | clear (N) | straightforward (+) |
| 3. clothes (N) | outfit (+) | apparel (+) | get-up (-) |
| 4. genius (+) | egghead (-) | scholar (+) | intellectual (N) |

- | | | | |
|-----------------|------------|--------------|-----------------|
| 5. bathroom (N) | toilet (-) | restroom (N) | powder room (+) |
| 6. silly (-) | giggly (+) | confused (N) | flustered (-) |

Enrichment

- The literal image Helen's friend had in her mind when Helen told her she had "one in the oven" was of an actual child in a real oven.
 - This cartoon alludes to the story of *Hansel and Gretel* where the wicked witch was trying to fatten the children up in order to "put them in her oven" and roast them to eat. Of course, in the end, the witch met her demise in her own oven. In this cartoon, the witch is using the phrase figuratively to mean that she is pregnant.
- Did you enjoy watching *Romeo and Juliet*? This famous love story ends in tragedy with the deaths of both Romeo and Juliet. Romeo and Juliet encounter problems related to their families' longtime dislike for one another. As a result, the love of the two young lovers is doomed from the beginning.
- Illustrations will vary greatly. Here is one English 33 student's expression of "The Taxi."



Section 3: Activity 1

- Lawrence Stone's primary purpose for writing "A Short History of Love" is to persuade readers that the phenomenon of romantic love was not as common in the past as it is in today's society.
- An essay can be written about any topic. It's much easier to write about a topic that interests you or about which you are knowledgeable. What things interest you? About what topics do you know a great deal? Do you have strong opinions about certain issues?

If you're having trouble choosing a topic, talk to your friends or members of your family for ideas; maybe they can help you come up with a topic. You might even want to choose to write your essay about a topic that you've encountered in your English 33 course. Did any of the literature you read give you ideas for an essay topic? Would you like to expand one of your journal entries into an essay?

3. As you know, there are many reasons for writing things. Your purpose might be to *inform* your audience about a certain issue. You might be writing in order to *persuade* people to change their behaviours or attitudes. You might just want to *entertain* people. You can also write in order to *describe* something or *explain* how something works. You can write to *shock*, *criticize*, *praise*, *anger*, *make recommendations*, *advise*, *reconcile*, and so on. Can you think of other purposes for writing something?

What is your purpose for writing your essay? In other words, what do you want the audience to get out of the experience? (Do you want the audience to be informed, persuaded, entertained, etc.?)

Section 3: Activity 2

1. Responses will vary but samples might include:
 - a. A first date can be a humorous, suspense-filled, and surprising experience when you are in the position to reflect on it.
 - b. Relationships in which a person is being physically and/or mentally abused are not healthy for the people involved.
 - c. Parents who see differences in race or social class as obstacles to a relationship can create problems for the couple involved in the relationship.
2. Responses will vary. Each person will have a different thesis statement. The thesis statement that you come up with for your essay will depend on your topic, your purpose, and the focus and approach you want to take.

To see if you're on the right track, ask yourself the following questions about your thesis statement:

- Does my thesis statement clearly spell out what the essay will be about?
- Does my thesis statement narrow my topic down enough so that I can deal with it in under three pages?
- Does my thesis statement give any clues about the order in which my thoughts will be presented?

Consult your teacher or learning facilitator if you're still unsure.

Section 3: Activity 3

1.
 - a. The introduction narrows the focus of the essay. It states that the topic is limited to romantic love, and how it has developed and been culturally conditioned over time.
 - b. The introduction suggests that the essay will provide examples of how romantic love developed over the centuries.
 - c. The tone of the introduction is serious, so one can assume the tone of the whole essay will likewise be serious.
 - d. Readers are interested because the author is forcing them to take a new look at a topic they have taken for granted. As well, the author asks interesting questions for consideration by readers at the end of the introductory paragraph.
2. Possible responses may be
 - a. This introduction is weak because it depends on the title for its meaning because the particular sport is not clearly identified.
 - b. The beginning of this statement of introduction is clear, but it is too formal and dull. It needs a livelier opening.
 - c. The weakness in this introduction lies in the fact that it not only introduces the essay, but it starts to discuss its defence too soon.

3. Responses will vary. Here is an example of an introduction using a question and one using an anecdote.
 - a. Have you ever been on a first date that would have made prime content for a comedienne's opening act? Maybe you arrived at the girl's door and did not know which of the twin sisters who greeted you was your date. A first date can be a humorous, suspense-filled, and surprising experience when you are in a position to reflect on it.
 - b. Jason rang the doorbell and was greeted by the 5'4", blue-eyed, blonde-haired girl of his dreams. But to his surprise, right behind her was an exact replica of the girl he was to take out on the first date. Who was who? A first date could prove to be a humorous, suspense-filled, and surprising experience.
4. Responses will vary depending on the topic and purpose of the essay. Is your introduction clear? Does it tell the reader what to expect? Is your introduction written in an interesting way that makes the reader want to read on?

When you've completed the rough draft of your essay, you might find that you need to go back to your introduction and change it somewhat. There is a very good chance that your finished essay will turn out a bit differently than you thought it would when you began to write. Your essay will evolve as you write. Your original introduction may not accurately reflect the content, focus, tone, or purpose of the finished essay. Don't worry if you find that you need to revise your introduction. It's normal. As a matter of fact, some writers don't bother to write an introduction until after they've written the rest of the essay!

Section 3: Activity 4

1. The main idea presented in the first paragraph of the essay is that romantic love is culturally-conditioned and that it has a history. The paragraph shape most fitting to describe Stone's introductory paragraph is that of the "hourglass" which begins with a topic sentence, logically includes supporting details, and closes with a restatement of the main idea.
2. Stone supports his position by providing numerous historical examples through the remainder of his essay. Each paragraph shows how romantic love has developed through the ages from the twelfth century through to the present day. One example he uses for support is the historical problem regarding romantic love and its role among the propertyless poor in the eighteenth century.
3. The topic sentence of this paragraph is "By the sixteenth and seventeenth centuries, our evidence becomes quite extensive, thanks to the spread of literacy and the printing press." The details and examples used to support this topic sentence include the following:
 - Love poems, letters, and autobiographies are now prevalent.
 - The printing press spread pornography to a wider public.
 - Plays of Shakespeare show love to be a familiar concept.
4. Responses will vary greatly. A sample is provided.

Regular attendance is the first step in becoming an effective and successful high school student. Many students miss out on important information about class assignments if they do not attend classes. In addition, many activities occur during class time that cannot be repeated for students who are absent. Discussions, group work, and lectures all require that students be in attendance if they are to receive the full benefit of the learning opportunities provided. Important events occur in all classes which provide students with valuable information about both the process and the content of the class. It is essential to students' success that they are well-informed if they want to succeed.

Section 3: Activity 5

1. Responses will vary greatly. A sample is provided.

Being an effective and successful student is not very difficult if you attend classes regularly, complete all homework and assignments, and take part in class activities. Who knows, maybe then the biggest challenge facing you will be finding a job or getting into a desired college—but it won't be high school graduation because you'll have overcome that challenge!

2. The author of "A Short History of Love" concludes his essay by reasserting his thesis—"It is, therefore, quite impossible to assume that people in the past thought about and experienced passionate attachments the way we do."

Section 3: Follow-up Activities

Extra Help

1. Did you enjoy watching the video? Did the video provide you with a good review for how to write an essay? Would you now feel comfortable writing your own persuasive essay?
2.
 - a. (iii.) using an anecdote
 - b. (v.) defining a key term
 - c. (vi.) using a quotation
 - d. (ii.) using the frame approach
 - e. (i.) using the funnel approach
 - f. (viii.) suggesting the order or type of development that will follow
 - g. (iv.) using a question
 - h. (vii) correcting a common misconception

Enrichment

1.
 - a. C
 - b. F
 - c. F
 - d. C
 - e. F
 - f. F
 - g. C
 - h. F
 - i. C
 - j. C
2.
 - a. I have never eaten chocolate-coated ants. I am sure I won't like them.
 - b. I have never eaten chocolate-coated ants, but I am sure I won't like them.
 - c. Although I have never eaten chocolate-coated ants, I am sure I won't like them.
 - d. I have never eaten chocolate-coated ants; I am sure I won't like them.
3.
 - a. Writing is an important skill. It takes time to develop.
 - b. Writing is an important skill, and it takes time to develop.
 - c. Even though writing is an important skill, it takes time to develop.
 - d. Writing is an important skill; it takes time to develop.

4.
 - a. Understanding poetry is not so difficult; it becomes easier with practice.
 - b. Because English 33 is my favourite subject, I get good grades.
 - c. I enjoyed Christmas dinner, and I ate too much.
 - d. Susan called last night. She is getting married in May.
5. Your paragraphs will vary from what follows, but use them as a sample to compare to your own.
 - a. Advertising causes consumers to spend money by declaring last year's fashions outdated every season. In the fall ads for the designer winter coat you purchased last year, you see that it has been restyled making yours "look" like last year's model. You've waited until this year to purchase the matching boots, scarf, and hat but now it seems you're probably out of luck. The fashion magazines display a totally different array of colours than last year's choices. You wonder if perhaps you could save a lot of money if there were no fashion advertisements and then who would know what's in and what's out?
 - b. My most prized possession is my stuffed animal collection. I know every one of the animals by name. Each animal was given to me by a family member to signify a special moment or occasion in our relationship. For example, Heather, the fat brown rabbit, was an Easter gift from my husband as a reminder of our first Easter spent together. Losing this collection of stuffed animals would be like losing ten years of precious memories—all soft, cuddly, warm, and loving!
6. Responses will vary. Here's a possibility.

The mind's sense of time can be changed. My summer experience at the lake, tubing behind the boat, can show how the passage of time can seem strange. Skimming across the flat water as the boat made an outside turn, I knew that if my friend in her tube bumped into me, I would go flying. I never saw her hit me, but I do remember the strange feeling of tumbling through the air. When I hit the water I recall my water shoes flying off. Somersaulting under the water I felt my lifejacket pulling up over my chin. I was certain that I was going to run out of air, but then my head burst through the surface of the water. It seemed like I had been under for at least ten minutes although the entire episode must have only taken a few seconds.



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